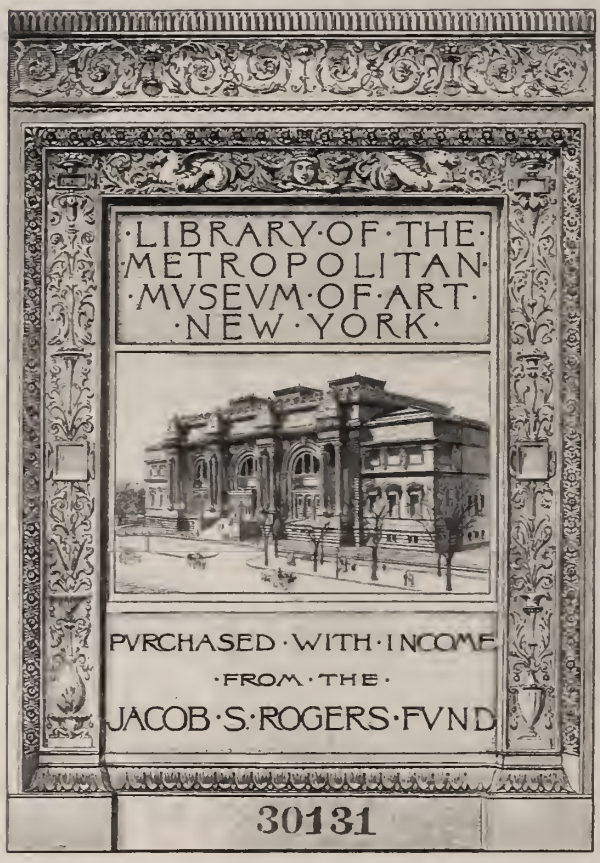
THE METROPOLITAN MUSEUM OF ART
3 0620 00396265 0

119.8

TR 64


·LIBRARY·OF·THE·
·METROPOLITAN·
·MVSEVM·OF·ART·
·NEW·YORK·
PVRCHASED·WITH·INCOME
·FROM·THE·
JACOB·S.·ROGERS·FVND
30131

ON FREE PUBLIC VIEW

AT THE

AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

BEGINNING SATURDAY, FEBRUARY 12th, 1916

(LINCOLN'S BIRTHDAY)

AND CONTINUING UNTIL THE MORNING OF

THE DATE OF SALE, INCLUSIVE

THE FAMOUS

CATHOLINA LAMBERT

COLLECTION

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

IN THE GRAND BALLROOM OF

THE PLAZA HOTEL

FIFTH AVENUE, 58th TO 59th STREET, NEW YORK

ON MONDAY, TUESDAY, WEDNESDAY AND THURSDAY EVENINGS

FEBRUARY 21st, 22nd (Washington's Birthday), 23rd AND 24th

BEGINNING PROMPTLY AT 8 O'CLOCK

Digitized by the Internet Archive
in 2017 with funding from
The Metropolitan Museum of Art

https://archive.org/details/valuablepainting00amer_9

CATALOGUE

OF

THE VALUABLE PAINTINGS AND SCULPTURES

BY

THE OLD AND MODERN MASTERS

FORMING

THE FAMOUS

CATHOLINA LAMBERT

COLLECTION

REMOVED FROM BELLE VISTA CASTLE,
PATERSON, NEW JERSEY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY ORDER OF THE
PATERSON SAFE DEPOSIT AND TRUST COMPANY OF PATERSON, NEW JERSEY,
TRUSTEE AND MORTGAGEE

IN THE GRAND BALLROOM OF THE

PLAZA HOTEL

FIFTH AVENUE, 58th TO 59th STREET

ON THE EVENINGS HEREIN STATED

DESCRIPTIONS AND ATTRIBUTIONS OF THE PAINTINGS BY THE EARLY ENGLISH PAINTERS AND THE OLD MASTERS BY WILLIAM ROBERTS, LONDON, AUTHOR OF SEVERAL AUTHORITATIVE ART PUBLICATIONS, AND DESCRIPTIONS OF THE MODERN PICTURES BY WILLIAM A. COFFIN, N.A.

THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY

And his Assistant, MR. OTTO BERNET, of

THE AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK

1916

THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

THE LAMBERT COLLECTION

5/16/13 14.

INTRODUCTION

The formation of collections of pictures by Americans of taste and judgment may be roughly divided into two periods—the time when modern continental artists were almost exclusively the vogue, and the time when the Old Masters of various countries became what may be described as the "ruling passion." Of the former period we have an ample and exhaustive survey in Edward Strahan's "Art Treasures in America," issued in three large volumes some thirty-six years ago. The taste in those bygone days was largely for pictures which told a story, something which the mind could grasp without any great effort. The wealthy American in those days was a man whose business occupations were so exacting and varied that he had little or no time for the leisurely tour in Europe where, and where only, he could study the great masters of other days.

During the last thirty or forty years, collecting, so far as pictures are concerned, has become almost entirely revolutionized; the gods of former times have become displaced and other and totally different gods reign in their stead. This evolution is not peculiar to America, but it has been effected more rapidly and with more thoroughness there than would be possible in any European country. It is not that pictures by modern artists are not collected, or that, in the words of Tacitus, *vetera extollimus recentium incuriosi*, but that tastes have developed into other grooves; and certain phases of pictorial art, once popular, have long ceased to attract.

Picture collecting is of a progressive character, and but for the tastes of forty years ago there would be to-day but few collections of Old Masters in the United States. At some future time it will be interesting to inquire into the causes which brought about this revolution; to the names of those who contributed to it, such as Mr. John G. Johnson, Mr. J. Pierpont Morgan, Mr. P. A. B. Widener and Mr. B. Altman must be added that of Mr. Catholina Lambert. All these men began to collect on the lines that were popular at the time, but as their intimate acquaintanceship with the old masters grew, so their love for them increased.

Mr. Lambert, who has been one of the most enterprising and energetic of American collectors for nearly half a century, has made a wise and admirable compromise between the old masters and the modern, by collecting and retaining such of the latter as have every promise of what may be termed permanency. The Old Masters can always take care of themselves, for they will always remain more or less unaffected by the changes in fashion and taste. Mr. Lambert has succeeded in getting together one of the largest

collections now existing in private hands. In forming it he has relied largely upon his own judgment. This large and varied collection is now to be dispersed; its many units will in the immediate future find new homes and help to adorn other collections, and the pleasure which they have given to the present owner will be transferred to others.

No one, and least of all Mr. Lambert, will be disposed to insist that all these pictures are masterpieces. All collections, public as well as private, contain pictures which are interesting rather than great; and it is not always the important pictures which give the greatest pleasure to the owner. And it is the interesting pictures, perhaps, which constitute the backbone of the Lambert collection. There are, nevertheless, many of the first rank of importance, both among the Old Masters and the modern. Special attention may be drawn to the Andrea del Sarto, to the Botticelli, to the Luini altarpiece, and to the Rembrandt portrait of a Rabbi. As in the case of so many other early pictures scarcely anything is known of the provenance of these pictures: the first three having been conveyed out of Italy into England without any flourish of trumpets. They were bought by Mr. Lambert on their artistic merits and are now offered for sale under the same conditions. The Rembrandt is an unquestionably fine picture, and the fact that another version of it exists in Berlin does not invalidate its authenticity.

The quality of the early Spanish pictures is generally good, and among them are some important examples of the men who followed Velasquez and Murillo, such as Carreño de Miranda, Coello and Pereda. The Dutch and Flemish portrait painters of the Seventeenth Century are represented by a number of first-rate examples in good condition. Particular attention may be directed to the Marc Geeraerts portrait of Lady Kenelm Digby, who sat to many painters for her portrait and whose intellectual gifts inspired so many of the poets and writers of her time; to the Van der Helst portrait of a gentleman, the De Keyser group of the Parker family, to Mierevelt's portrait of Pieter de Schilde, Councillor of Brabant, to Moreelse's portrait of another public official, the Sheriff of Dordrecht, and to Verspronck's portrait of Mynheer Ten Eyck. In subject pictures, the same schools are also well represented—Van der Werff by a marvelous piece of flesh painting in "The Incredulity of St. Thomas," from the famous Hope of Deepdene Collection; Honthorst by an "Adoration of the Magi," with its curiously Flemish conception of Oriental life and costume; the big Jordaens picture of "Dædalus Fastening the Wings on Icarus"—to select only a few of the works worthy of the attention of the amateur and others.

The early English school forms a very important section of Mr. Lambert's collection. The pictures range from William Dobson, whose art greatly profited by his friendship with Van Dyck, down to Sir Thomas Lawrence and his friendly rival Sir William Beechey. In the interval we have—and

here again we can only mention a few without prejudice to the others—William Hogarth's group of the Price family; Thomas Gainsborough's portrait of General Johnson; two particularly fine Lawrences, "The Two Sisters" and "Mrs. Inglis," as well as a most imposing and attractive group "At the Opening of the Gate. Wm. Bennett and Richard Yeo may be specially mentioned among the Sir Joshuas, whilst the fine series of Richard Wilsons and good examples of other and later English landscape and portrait painters help us to realize the greatness and excellence of English art from its origin down to the latter half of the last century.

Mr. Lambert's pictures by modern artists are in a manner dominated by the splendid series of the works of Monticelli—by far the most important to come into the market for many years, and probably the finest group which can occur during this and the next generation. As this feature is dealt with separately, it need not be enlarged upon here. Another striking feature is the large number of pictures by the American artist, Ralph Blakelock; among them a wonderful moonlight landscape of large size. Yet a third feature, having regard to number and quality, is seen in the many works of Georges Michel, the French artist who has depicted for us the Montmartre of Paris as it had been for centuries and as it was until the middle of the last century. The story of modern French art is brought up almost to our own day. Nearly all the Barbizon painters are represented, as well as the artists who rank with them and yet do not fall quite into the same group. The important picture of Gustave Courbet and the brilliant Diaz may be specially mentioned. Several large and important examples of Puvis de Chavannes and of the Russian artist Verestchagin are among the features of the collection—gallery pictures which should find permanent homes in some public institution.

In no phase of modern art is the collection more remarkable than in that of the modern Impressionists—Monet, Renoir, Sisley and Pissarro are all represented by brilliant examples of their art done at their most spontaneous periods. The interest which Mr. Lambert took in American artists is also fully manifest, not alone in the Blakelock pictures already mentioned, but in the large number of works by the leading men in American art up to the end of the last century.

It should be added, in conclusion, that, since comparatively few of the pictures have been exhibited either in Europe or in this country, so far as can be traced, and as the owner kept few notes of his numerous and varied purchases, many of the details have been furnished by Mr. Lambert from his retentive memory.

W. Roberts.

London, *January*, 1916.

MONTICELLI

NOTES ON MONTICELLI

Monticelli is one of the most tragic figures in the history of modern art. As an artist and as a colorist he is *sui generis*, a law unto himself, a problem and a puzzle to students and critics. With many friends and admirers, and with wealth and fame just within his reach, Monticelli abandoned everything at the outbreak of the Franco-German War of 1870-71, and tramped back to his native city, where he remained to the end of his life, painting pot-boilers to bring him in a crust of bread and a glass of absinthe. Other painters survived the shock of the war, but for Monticelli the sun went down, never to rise again. He would have had the first claim to a niche in Sainte-Beuve's proposed temple to the neglected and misunderstood, but the irony of fate and the mutability of fashion have transformed the neglect of a quarter of a century into a widespread appreciation, although his theories of art as exemplified in his pictures are not yet clearly understood.

The biographical details concerning Monticelli are exceedingly few. He was born at Marseilles in 1824 of Italian parentage, and "grandit solitaire et sauvage, en pleine nature, courant tête nue au soleil l'été: dans la neige, en sabots." At about the age of sixteen he had attained to considerable efficiency in drawing, and at twenty-two he won the first prize at the Ecole des Beaux-Arts in Marseilles. He visited Paris in 1847, remaining there a year studying in the museums and in the *atelier* of Paul Delaroche. For a year or more he traveled about France, and in 1856 he was once more in Paris, where he became acquainted with Diaz, and, through him, with other artists. His works never appealed to the public, but artists and amateurs admired his extraordinary talents. Napoleon III paid 5,000 francs for one of his pictures (which was burnt in the Tuileries), and the Empress Eugènie had commissioned a series of large pictures (two of them are in Mr. Lambert's collection), and, but for the war, Monticelli, doubtless, would have taken his place among the great painters of the day.

The outbreak of the war of 1870 sounded the death-knell of the artist's hopes and ambitions. He returned to Marseilles, where he led a precarious Bohemian and solitary life, parting with his paintings for the value of a few francs. The death of his mother in 1883 still further hastened his decline, but his passion for bright colors survived to the last. There was no sale of "remaining works" or public dispersal of the elaborate and costly equipment of a fashionable painter's studio, to give Monticelli's name a new lease of life, for his *atelier* consisted of a bedroom with a bed, an easel and two chairs, and, above all, a large red silk curtain which was placed over the window and which served to bathe the whole room in purple.

Roughly speaking, Monticelli's work may be grouped into three periods. The first of these includes his semi-allegorical groups of women, dressed in the fashion of the Second Empire, walking in parks, with ruins of aqueducts and other buildings. To his second period, that by which he is most generally known, belong the charming little pictures inspired by stories in the "Decameron," by the legend of Faust and Marguerite, little *fêtes-champêtres* reminiscent of Watteau and Pater, romantic dells with statues and fountains, and peopled with ladies, gentlemen, horses and birds. In his third period may be classed provincial landscapes, marines and flower pieces. There is yet a fourth period into which fall his latest works, but in these the brain no longer guides the hand; the color is as brilliant as ever, but the discordant notes, the amorphous masses of bright hues, all too effectively tell of the paralysis of mind and body.

It is not in Monticelli that one seeks perspective of line or accurate draughtsmanship, any more than one goes to the novelist for strict historical accuracy. But like the novelist, he clothed the dry bones of fact with the brilliant and varied fancy of imagination. He is the Prospero of French art of the nineteenth century; his brilliant chromatic effect, his "maids glimmeringly grouped" in their dazzling dresses, and his cavaliers in their mediæval costumes, revealed a new beauty in art.

As a silk manufacturer as well as a collector, Mr. Lambert from the first had a profound admiration for Monticelli and his brilliant color schemes. He knew the artist, and has formed what is probably the finest collection of his works in existence. He has twenty-nine examples which cover the three best periods of the artist's career. Dr. Mireur of Marseilles had eighty-eight, and Monsieur Delas had sixty-nine, but both these collections were scattered fifteen years ago. Four of Mr. Lambert's pictures are superb and unrivaled. Two of these, which are among the largest which Monticelli ever painted, were commissions from the Empress Eugènie, and, but for the downfall of the Second Empire, would have adorned the boudoir of one of her majesty's residences. Two others are the luxuriant pictures—oblong in shape—which Mr. Lambert obtained direct from the artist. These four pictures more especially represent Monticelli at the height of his remarkable powers of creative fancy, and are among the greatest pictures of the period. But examples of the other phases of Monticelli's art are in the sale—from flowers to portraits—and it cannot be doubted that when this wonderful series of pictures is placed on public view it will excite admiration for an artist whose genius has only been fully recognized within recent years.

W. R.

CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. Storage of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring

for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

CATALOGUE

FIRST EVENING'S SALE

MONDAY, FEBRUARY 21, 1916

IN THE GRAND BALLROOM OF

THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREET

BEGINNING PROMPTLY AT 8 O'CLOCK

VASILI VASILIEVICH VERESTCHAGIN

RUSSIAN: 1842—1904

1—*THE CAVE OF ENDOR*

BEFORE the battle, as we know, Saul went to consult the Witch of Endor. His mission was not without danger, as the village of Endor is on the north side of little Hermon, at the foot of which was the camp of the Philistines. Saul turned to the right, and so could reach Endor "in two hours time." The witch predicted to the King his defeat and death. "And to-morrow shalt thou and thy sons be with me" (said the spirit of Samuel to the King); "the Lord also shall deliver the host of Israel into the hands of the Philistines" (1 Samuel xxviii., 19).

Height, 4½ inches; width, 3½ inches.

From the artist's sale, New York, 1891.

VASILI VASILIEVICH VERESTCHAGIN

RUSSIAN: 1842—1904

2—*THE STABLE OF THE NATIVITY*

STRONG light, falling from above, illumines the stone walls and stairway of an interior in which is seen, with back to the spectator, a figure in a long black cloak and a crimson fez.

Height, 10½ inches; width, 7½ inches.

Signature at the lower left partly effaced by fading of pigment and the action of time.

From the artist's sale, New York, 1891.

AERT VAN DER NEER

DUTCH: 1604—1677

3—*EARLY MORNING*

VIEW on a broad winding river with numerous sailing crafts, houses and trees on either side, with figures; early sunrise effects.

Panel: Height, 8½ inches; length, 13 inches.

Signed with initials in lower left-hand corner.

JOHN CONSTABLE, R.A.

ENGLISH: 1776—1837

4—*STUDY*

STUDY of an autumnal scene with two groups of trees, and a pond with fisherman.

Panel: Height, 9½ inches; length, 12½ inches.

STANISLAS LÉPINE

FRENCH: 1836—1892

5—*RIVER SCENE*

A GRAY day in the outskirts of Paris. The Seine, with some boats moving slowly along, occupies the left foreground, while on the right is an expanse of sandy shore with figures near the brink of the river. In the distance are the buildings and smoke stacks of manufacturing establishments, and on the bank, at the left, are some suburban dwellings.

Height, 12½ inches; length, 20½ inches.

Signed at the lower right.

MARTIN RICO

SPANISH: 1850—1908

6—*ON THE RIVERSIDE*

MASSES of trees, at the left, on the bank of a stream, are reflected in the placid waters. The sky is filled with cumulus clouds, tinted pink by the light of the sun at early evening.

Height, 15 *inches; length,* 23 *inches.*

Signed, RICO, *at the lower left.*

EVERT JAN BOKS

BELGIAN: 1838—

7—*CASUS BELLI*

A MAN and his wife have had a tiff over a milliner's bill or some other domestic cause of discussion and have both given up talking. The man, on one side of the table, smokes his meerschaum and taps his fingers on the back of his chair. His impatience is counterbalanced by the resigned attitude of his wife, who, chin in hand, gazes fixedly before her.

Panel: Height, 16 *inches; length,* 22½ *inches.*

Signed at the lower left.

On the back the artist has painted his signed declaration that he is the painter of the picture, finished at Antwerp in March, 1884.

PROFESSOR LUDWIG KNAUS

GERMAN: 1829—1910

8—*LANDSCAPE AND PIGS*

A HERD of pigs lying in comfort in the shade, at the foot of a hill. Sunlight illumines the distance.

Height, 19 *inches; width,* 14½ *inches.*

Signed and dated, 1878, *on tree trunk at the left.*

From the Albert Spencer Collection, New York, February 28, 1888.

AUGUSTE PAUL CHARLES ANASTASI

FRENCH: 1820—1889

9—*LANDSCAPE*

A BROAD river winds between its banks on which are seen trees and cottages. Sailing vessels are depicted on its surface and in the foreground are various figures and a boat. The effect is in moonlight.

Panel: Height, 12½ inches; length, 17 inches.

Signed at the lower left.

JOHN LEWIS BROWN

FRENCH: 1829—1890

10—*CHEVAUX AU BORD DE LA MER*

GROOMS exercising and bathing their horses in an inlet, with a high cliff rising, on the right, above the sea.

Panel: Height, 9½ inches; width, 7 inches.

Signed at the lower right.

ADOLPHE MONTICELLI

FRENCH: 1824—1886

11—*LADY WITH A FAN*

A LADY, in a gown of *cramoisi* velvet and white satin, seated before a lectern with a fan in her hand. The figure is depicted in profile view. Companion piece to No. 12.

Panel: Height, 10 inches; width, 4 inches.

ADOLPHE MONTICELLI

FRENCH: 1824—1886

12—*THE CAVALIER*

A CAVALIER in black velvet costume, mounted on a white horse, approaching on a road at the edge of a forest. Companion piece to No. 11.

Panel: Height, 10½ inches; width, 4½ inches.

Signed at the lower left.

ADOLPHE MONTICELLI

FRENCH: 1824—1886

13—*FAUST AND MARGUERITE*

FAUST, Marguerite and Mephistopheles grouped closely together. A color harmony with strong notes of red, light and dark blues, qualified with gray and, in the background, blue and green.

Panel: Height, 12 inches; width, 8 inches.

Signed at the lower left.

ADOLPHE MONTICELLI

FRENCH: 1824—1886

14—*FLOWER PIECE*

A WHITE and brown Chinese vase filled with field daisies. On the left of the bouquet is a large red blossom.

Panel: Height, 11 inches; width, 6½ inches.

Signed at the lower left.

RALPH ALBERT BLAKELOCK, A.N.A.

AMERICAN: 1847—

240 "

15—*LANDSCAPE AND MOONLIGHT*

Frank M. Vidner Jr

A LAKE framed in with trees on either side of the composition. The full moon, rising over the hills of the farther shore, is reflected on the waters.

Height, 8 *inches; width*, 6 *inches.*

Signed at the lower right.

RALPH ALBERT BLAKELOCK, A.N.A.

AMERICAN: 1847—

16—*LANDSCAPE*

1380 "

Otto Berner Agent

THIS landscape is especially notable for the frank, clear tints of blue and white in the sky. It is much less subdued in color than most of the landscapes by this individual artist, but it is most convincing by its rare brilliancy. Dark tree foliage and gray greens and browns in the foreground harmonize in charming fashion with the clarity of the sky.

Panel: *Height*, 10 *inches; length*, 12½ *inches.*

GEORGES MICHEL

FRENCH: 1763—1843

17—*LANDSCAPE*

425 "

J. L. Cross

A LANDSCAPE harmony in brown and gray. On the left is rising ground, mostly in shadow, crowned with trees; on the right, beyond, the wide stretch of a plain bathed in sunlight. The sky is composed of gray clouds, graduated into warm but delicate-yellow light on the left.

Height, 14 *inches; length*, 18 *inches.*

GEORGES MICHEL

FRENCH: 1763—1843

18—*LANDSCAPE WITH CASTLE*

A LANDSCAPE with an attractive scheme of color. The sky is blue with white clouds. At the left is a group of forest trees with a castle, on a hill, silhouetted against the sky. Some cattle are seen in the foreground; there is a river in the middle distance, and beyond, at the right, is a stretch of hills in atmospheric tones of blue.

Height, 17 inches; length, 27 inches.

GEORGES MICHEL

FRENCH: 1763—1843

19—*LANDSCAPE WITH TREES*

A COMPOSITION of classical aspect with large, full-foliaged trees on either side of a roadway. The dark masses of the trees showing against the sky and the sky itself, with its great white clouds, are so placed as to form a very striking ensemble.

Canvas: Height, 19 inches; length, 23½ inches.

VICTOR PIERRE HUGUET

FRENCH: 1835—1902

20—*THE ARRIVAL*

A PARTY of Moorish horsemen at the entrance of a white-walled house with a green, railed balcony over the doorway. One of the riders has dismounted and his horse is being led through a doorway at the left of the picture. The effect shows full sunlight.

Height, 15 inches; length, 18 inches.

Signed at the lower left.

JOHN LEWIS BROWN

FRENCH: 1829—1890

21—*THE MEET*

A BROAD stretch of flat country with hills in the distance. A lady and two gentlemen, seated in their saddles, await the beginning of the chase.

Panel: Height, 15 inches; width, 10½ inches.

Signed at the lower left.

STANISLAS LÉPINE

FRENCH: 1836—1892

22—*MOONLIGHT*

THE composition shows a pond in the right foreground and, at the left, a group of trees. In the middle distance a church tower is seen. Over all, a gray, night sky with saffron moon.

Canvas: Height, 18 inches; length, 21½ inches.

Signed at the lower left.

AUGUST FRANZEN, A.N.A.

AMERICAN: 1863—

23—*A VISTA IN FRANCE*

FROM a sandy dooryard, enclosed with a low stone wall and with a fruit tree in the left center, the view comprises the walls of country houses and the spire of a church.

Water Color: Height, 17½ inches; width, 11½ inches.

Signed at the lower right.

ARTHUR QUARTLEY, N.A.

AMERICAN: 1839—1886

24—*MARINE*

A HEADLAND, with houses and a church, juts out from the right of the composition. Two sailing vessels are seen approaching and the sky, of quiet blue-gray with clouds in the upper portion, is illuminated by the rising moon, which is just appearing over the headland.

Height, 13 *inches; length,* 21 *inches.*

Signed at the lower right.

F. K. M. REHN, N.A.

AMERICAN: 1848—1914

25—*LANDSCAPE*

A SUNSET landscape with marshes and stream in the foreground. At the left, on the horizon, are a windmill and some other buildings. At the horizon the sky is reddened by the setting sun and warm tones are gradated up to the top of the composition. Well up, on the left, is seen the thin crescent of the new moon.

Height, 16 *inches; length,* 23½ *inches.*

Signed at the lower left, FKM REHN.

EDWARD LAMSON HENRY, N.A.

AMERICAN: 1841—

26—*UNINVITED GUESTS*

A FARMHOUSE scene wherein the master, probably a bachelor, who is a portly man of middle age, has fallen asleep after his meal at a small table and the chickens, as is their wont when not kept away by a watchful housewife, have invaded the kitchen. Through an open door is seen a cheery yard under the light of the summer sun. The work is marked by the excellent drawing and complete rendering of detail that is characteristic of one of the most popular of American genre painters.

Height, 18½ *inches; length*, 24½ *inches.*

Signed at the lower right, E. L. HENRY.

SIR JOHN GILBERT, R.A.

ENGLISH: 1817—1897

27—*THE HERALD OF THE TOWER*

FULL-LENGTH figure of a herald in a scarlet tunic trimmed with black and gold, and wearing a black velvet cloak. The head is turned toward the spectator and the right hand supports a silver trumpet from which hangs a richly embroidered banner. The setting for the figure is formed by the massive pillars of a castle porch and a sky with gray clouds.

Height, 23½ *inches; width*, 16 *inches.*

Signed at the lower left.

This is probably "A Trumpeter" exhibited at the British Institution in 1866, No. 76.

AUGUST FRANZEN, A.N.A.

AMERICAN: 1863—

28—*HEAD OF A GIRL*

30 " Moses Tannenbaum

THE head of a young girl whose shoulders are covered by a white kerchief. The background is composed of vari-colored foliage.

Water Color: Height, 21½ *inches; width,* 13 *inches.*

Signed at the lower left.

JOHN LEWIS BROWN

FRENCH: 1829—1890

29—*LA BAIGNADE DES CHEVAUX*

260 " Durand-Ruel

A LAD with three horses in the surf in the foreground. On the left, farther out, a groom with two other horses. Beyond is a headland with a low, white tower, and overhead there is a fine sky of white clouds with spaces of blue in the upper portion.

Height, 21½ *inches; width,* 13½ *inches.*

Signed at the lower right.

STANISLAS LEPINE

FRENCH: 1836—1892

30—*STREET SCENE*

950 " Stephen Birch

A NARROW street with houses at the left and a steep incline of rock at the right, with overhanging foliage. A woman vendor in the roadway is bargaining with one of the tenants of the houses, who appears at a window. In the distance a priest is approaching.

Height, 22 *inches; width,* 15 *inches.*

Signed at the lower left.

29 a

50 " G. Manger - Henry Schultheis

30 a

290 " A Casanova Otto Bernet agent

CHARLES BARGUE

FRENCH: 1856—1883

31—*PEASANT BOY OF THE APENNINES*

HALF-LENGTH head of a little lad, whose back is toward the spectator, with head turned to look over his right shoulder. The wide-brimmed hat which shields his face is decorated with flowers.

Height, 22 inches; width, 18½ inches.

Signed, BARGUE, *at the lower left.*

ADOLPHE MONTICELLI

FRENCH: 1824—1886

32—*THE GRIFFIN*

BESIDE a garden statue of a griffin a woman and a child are seen, the child holding a bunch of lilacs.

Panel: Height, 11 inches; width, 7½ inches.

Signed at the lower left.

ADOLPHE MONTICELLI

FRENCH: 1824—1886

33—*THE CAVALCADE*

A GROUP of horsemen. On the left a cavalier and a lady are seen looking at the riders. The setting for the figures is composed of trees and a sky of blue.

Panel: Height, 6½ inches; length, 19 inches.

ADOLPHE MONTICELLI

FRENCH: 1824—1886

34—*ON THE TERRACE*

A LADY and gentleman are seen, at the right, standing near a balustrade, ready to greet a lady in a yellow gown, the train of which is held up by two pages, who is approaching from the left.

Panel: Height, 7 inches; width, 19 inches.

Signed at the lower left.

ADOLPHE MONTICELLI

FRENCH: 1824—1886

35—*FEEDING THE CHICKENS*

A WOMAN, in blue and white, feeding a flock of chickens. The combs and plumage of the cock and hens give brilliant notes of red, yellow and white in the resonant ensemble.

Panel: Height, 14 inches; width, 10½ inches.

Signed at the lower right.

ADOLPHE MONTICELLI

FRENCH: 1824—1886

36—*SAMSON AND DELILAH*

THE figure of Samson is seen lying prone in sleep at the right of the composition. On the left is the nude, seated figure of Delilah.

Panel: Height, 13 inches; width, 11½ inches.

Signed with initial, M.

GEORGES MICHEL

French: 1763—1843

37—*LANDSCAPE*

A very simple motive of rolling country with a hill on the left. Light masses in the foreground, a middle distance in somber tones and a sky of gray, with varied cloud forms, complete a most effective ensemble.

Height, 19 *inches; length*, 24½ *inches.*

GEORGES MICHEL

French: 1763—1843

38—*LANDSCAPE WITH WINDMILL*

A sky with storm clouds of dark gray overhangs a diversified landscape with a windmill, villages and farmlands. Beyond, on the left, is a glimpse of the distant sea. An impressive, dramatic composition.

Height, 17½ *inches; length*, 25½ *inches.*

GEORGES MICHEL

French: 1763—1843

39—*LANDSCAPE*

A very skilfully composed gray landscape. The foreground is covered with a broad shadow and the principal elements of the composition are a group of cottages with white walls and thatched roofs, on the roadside, at the right; in the left center a fine oak, standing alone, and a sky of gray clouds with dark masses, at the right. On the left of the canvas through a rift in the clouds a broad gleam of sunshine illuminates the white walls of the cottages with fine effect.

Height, 19 *inches; length*, 25½ *inches.*

VICTOR PIERRE HUGUET

FRENCH: 1835—1902

40—*ORIENTAL SCENE*

A GROUP of Arabs, with their white horses, on the shore of a lake. On the right are high, rocky cliffs, crowned with verdure. The sky is of atmospheric blue.

Height, 18½ *inches; width*, 24½ *inches.*

FRÉDÉRIC MONTENARD

FRENCH: 1849—

41—*A VIEW IN THE MIDI*

THE foreground is occupied by a sandy plain, with rocks and trees. In the distance is a range of mountains. The sky is of blue with white clouds, and the effect is one of bright sunlight.

Height, 16½ *inches; length*, 27½ *inches.*

Signed at the lower right, and dated '89.

ALFRED SISLEY

FRENCH: 1839—1899

42—*ON THE SEINE*

THE river Seine is depicted in this landscape at some point between Rouen and Paris, where it winds its way among hills covered with trees in autumn foliage. In the distance, where the river makes a turn around a headland, are some tugs with red smokestacks and nearer the foreground is a skiff, with people in it, crossing in mid-stream. Poplars on the bank, at the right, reach upward in the sky, which shows an expanse of blue with whitish-gray clouds.

Height, 13½ *inches; length*, 21½ *inches.*

Signed at the lower left, and dated '74.

CAMILLE PISSARRO

FRENCH: 1830—1903

43—*ON THE HIGHWAY*

A BROAD roadway extending from the foreground to the middle distance on the left, with a house and a low, tile-roofed building on the right. Trees line the highway on either side and the sky is of gray with some dull white clouds.

Height, 16 *inches; length*, 21 *inches.*

RALPH ALBERT BLAKELOCK, A.N.A.

AMERICAN: 1847—

44—*MOONRISE*

A NIGHT effect with rich tonality, with the moon rising. In the middle distance is a group of trees.

Height, 12½ *inches; length*, 17½ *inches.*

Signed at the lower right.

RALPH ALBERT BLAKELOCK, A.N.A.

AMERICAN: 1847—

45—*LANDSCAPE*

A POOL in the foreground and dark trees showing against a bright sky with clouds in the upper portion.

Height, 16 *inches; length*, 24 *inches.*

Signed at the lower right.

RALPH ALBERT BLAKELOCK, A.N.A.

American: 1847—

46—*LANDSCAPE*

1325 Arthur Rife

A brook tumbling through a rocky slope in a forest. The rich autumn foliage of the trees fills the greater part of the canvas and in the upper center there is a glimpse of sky.

Height, 16 *inches; length,* 24 *inches.*

Signed at the right.

ADOLPHE MONTICELLI

French: 1824—1886

47—*THREE LADIES*

575 Mrs. F. L. Harrison

A group of three young women, clad in robes of blue, red and yellow, seated on a garden bench. The setting for the figures consists of tree foliage, on the right, and on the left is a glimpse of a sky intensely blue.

Panel: Height, 18 *inches; width,* 14½ *inches.*

Signed at the lower left.

ADOLPHE MONTICELLI

French: 1824-1886

48—*THE ARRIVAL OF CUPID*

1125 Otto Bernheimer

Standing in the middle of a group of five ladies in multi-colored robes, and a man at the outer edge of the company, in the background, is the nude figure of Cupid, whose presence seems to evoke keen interest in the members of the party.

Height, 15 *inches; length.* 18 *inches.*

Signed at the lower left.

Cut out from a panel of a door in the studio of Diaz the artist.

ADOLPHE MONTICELLI

FRENCH: 1824—1886

49—*A LADY'S PORTRAIT*

THREE-QUARTER length seated figure of a young woman dressed in a frock of yellowish white and wearing a hat of black velvet with crown of light blue.

Panel: Height, 19 *inches; length,* 12½ *inches.*

Signed at the right, and dated 1875.

ADOLPHE MONTICELLI

FRENCH: 1824—1886

50—*THE POULTRY YARD*

A FLOCK of chickens and ducks in an enclosure with a gateway, opening out on a perspective of sea and shore.

Panel: Height, 13 *inches; length,* 19 *inches.*

Signed at the lower left.

GEORGES MICHEL

FRENCH: 1763—1843

51—*LANDSCAPE*

A CLASSICAL composition showing a group of dark trees on a bank at the left. Other masses of trees appear on the right of the picture and through the middle ground runs a stream. Dark, gray clouds fill the upper part of the sky, and the lower part, nearing the horizon, is brightened by a stronger illumination.

Canvas: Height, 20 *inches; length,* 26 *inches.*

GEORGES MICHEL

French: 1763—1843

52—*THE RUINED CHÂTEAU*

In the left foreground is a ruined structure, with an archway spanning the water, and the remains of a massive tower. Beyond are a few trees. On the right, beyond intervening plains, is a hillside, gray-blue in the distance. Overhead are somber masses of cloud forms with the sky gradated, in the upper part, into a simple expanse of gray.

Height, 20½ *inches; length*, 26 *inches.*

GEORGES MICHEL

French: 1763—1843

53—*LANDSCAPE*

In the foreground are some great trees which have been partly destroyed by wind and weather. Their trunks and branches grow upward in twisted forms. On the right, beyond, is a hill with thick-foliaged trees. The sky is composed of gray clouds.

Height, 20 *inches; length*, 27 *inches.*

ENGLISH SCHOOL

54—*LANDSCAPE*

A landscape with a group of trees in a dell and a gentleman on horseback accompanied by a dog. Pigs in pasture on the left.

Height, 20½ *inches; length*, 29 *inches.*

BENJAMIN WILLIAMS LEADER, R.A.

ENGLISH: —1831

55—*ENGLISH LANDSCAPE*

A VIEW of rolling country, showing fields and woods and, in the foreground, a stream. Over all is a sky of white and gray clouds with a glimpse of blue at the upper right.

Height, 20 *inches; length*, 30 *inches.*

Signed at the lower left, and dated 1886.

WILLIAM H. CROME

ENGLISH: 1826—1848

56—*LANDSCAPE*

AN aged oak tree occupies the center of the view; seated peasant and cart wheel near dilapidated cottage and hills in distance to right.

Height, 28 *inches; length*, 33 *inches.*

GEORGE VINCENT

ENGLISH: 1796—1880

57—*LANDSCAPE*

LANDSCAPE with cottages and tall overhanging trees; a peasant in red cap and white smock seated on a log to left, pool in foreground; dog, boat and cows.

Height, 24½ *inches; length*, 29½ *inches.*

JOHANN MARTIN METZ (of Cologne)

GERMAN: 1730—1800

58—*FLOWER PIECE*

175.00 F. M. V. Whitehouse

TULIPS, primulas and other flowers loosely arranged on a ledge.

Canvas: Height, 28½ *inches; width,* 21 *inches.*

Signed, and dated 1771.

Companion piece to No. 59.

JOHANN MARTIN METZ (of Cologne)

GERMAN: 1730—1800

59—*FLOWER PIECE*

175.00 F. M. V. Whitehouse

TULIPS, lilies and other flowers, and bird's nest with eggs.

Height, 28½ *inches; width,* 21 *inches.*

Companion piece to No. 58.

GEORGES MICHEL

FRENCH: 1763—1843

60—*LANDSCAPE*

1625.00 Mrs. Wm. P. Gray

A HARMONY in grays and sober browns. A road winds into the picture from the immediate foreground; a group of trees is seen on the left, and farther away in the right of the composition there is a single tree, on the roadside, and a cottage nearby. The sky of gray is dark in the lower right, gradating to large masses of tempered white at the left.

Height, 21 *inches; length,* 27½ *inches.*

GEORGES MICHEL

French: 1763—1843

61—*SEACOAST WITH BOATS AND FIGURES*

A coast view on an estuary of the sea with vessels and, on the shore, groups of fishermen. To the left is seen a tall mast with hoisting apparatus for putting up lights at night. The foreground shows a sandy beach and across the water is a line of hills. The sky is composed of gray clouds.

Height, 20 *inches; length*, 27½ *inches.*

Purchased from Messrs. Durand-Ruel.

ALFRED SISLEY

French: 1839—1899

62—*LOUVECIENNES*

A roadway, lined with trees in autumn foliage, leading into a village. The effect is in sunlight with a sky of gray blue and white clouds.

Height, 18 *inches; length*, 22 *inches.*

Signed at the lower right.

On the back of the canvas is a sketch of another winter scene with house and carriage and figures. Both scenes were painted before the war of 1870, when Sisley lived at Louveciennes, close to Marly-le-Roi and Bougival. Nearly all the pretty spots in these districts have been preserved to us in Sisley's pictures.

CLAUDE MONET

FRENCH: 1840—

63—*ON THE COAST OF NORMANDY*

THE sea appears, in the foreground, within one of the curious cliff-rock formations on the Normandy Coast near Etretat. Through an irregularly shaped opening in the rocky wall there is a view of the sea and a distant headland and a steeple-like rock.

Height, 28½ *inches; width,* 23½ *inches.*

Signed, and dated '80.

PIERRE AUGUSTE RENOIR

FRENCH: 1841—

64—*OLIVIERS DE L'ESTAQUE, MARSEILLES*

AN olive grove on a hill in the foreground which overlooks the waters of the Mediterranean. Beyond is the distant shore of the bay with a range of mountains.

Height, 14½ *inches; length,* 25½ *inches.*

Signed, RENOIR, *at the lower right, and dated* '82.

ALFRED SISLEY

FRENCH: 1839—1899

65—*LANDSCAPE*

A ROADWAY leads from the right foreground into the middle distance where white cottages are seen and red-tiled roofs. On the left is a group of trees, in shadow, whose tops reach up out of the picture. On the right is a straw stack and a green tree in the sunlight. The sky is of quiet blue with white clouds.

Canvas: Height, 23½ *inches; length,* 29 *inches.*

Signed at the lower right, and dated '84.

CLAUDE MONET

FRENCH: 1840—

66—*THE LAKE*

A LAKE with overhanging trees reflected in the water. At the left, the gray sky, which is concealed from view by a tree, is reflected, forming contrasts with the greens which predominate in the scheme of color.

Height, 22½ *inches; length*, 30½ *inches.*

Signed at the lower right.

CAMILLE PISSARRO

FRENCH: 1830—1903

67—*THE CARREFOUR*

THE foreground consists of an open space with irregular patches of grass and roadway at the top of an eminence. The road drops, in the middle of the picture, into the town. On the right is a white-walled dwelling, with its garden wall, and, beyond, in the town, are seen other houses embowered among the trees. The scene is animated by a number of figures. Over all is a blue sky of fine atmospheric depth.

Height, 21½ *inches; length*, 35½ *inches.*

Signed, C. PISSARRO, *at the lower right, and dated* 1872.

FRÉDÉRIC MONTENARD

FRENCH: 1849—

68—*ON THE ROAD TO THE MONASTERY*

210 ~~

W. W. Seaman Agent

A REPRESENTATIVE example of the work of a celebrated French artist who chooses his subjects in the picturesque *Midi* of France. Here are seen two monks, garbed in white, one standing meditatively in the foreground and the other gathering herbs on the roadside. The strong sunlight of the South lights up a rocky hillside, above a wall, and there is a sky of intense blue.

Height, 29 inches; width, 24 inches.

Signed at the lower left, MONTENARD, *and dated* '87.

CARLETON WIGGINS, N.A.

AMERICAN: 1848—

69—*A FROSTY MORNING*

350 ~~

J. E. Eldred

A CRÉPUSCULE effect with rosy light in the sky at the horizon. Against these tones rises a mass of trees, placed in the middle distance. In the foreground, consisting of spacious pastures, sheep are seen grazing on the borders of a brook.

Height, 21½ inches; length, 29½ inches.

Signed at lower left, CARLETON WIGGINS.

FRANK KNOX MORTON REHN, N.A.

American: 1848—1914

70—*MARINE*

The wide expanse of the ocean, with breakers rolling in, the waters illuminated by sunlight which falls from a break in the clouded sky from a point above, and outside of, the picture.

Height, 22 *inches; length*, 35½ *inches.*

Signed at the lower left, and dated '96.

ALFRED WAHLBERG

Swedish: 1834—1906

71—*LANDSCAPE*

In the foreground the somewhat marshy shores of a lake, with reeds and other herbage. On the right, on a slight eminence, a mass of trees showing against the strong color harmonies of a sunset sky. Effective contrasts are produced by the well-handled opposition and the entire picture is characterized by breadth and unity.

Height, 21½ *inches; length*, 34 *inches.*

Signed at the lower left, Al. Wahlberg, *and dated* 1879.

RAIMUNDO DE MADRAZO

SPANISH: 1841—

72—*CONFIDENCES*

A LADY, in white, seated in her boudoir, is drawing on one of her pink satin slippers. Standing beside her is a lady visitor, wearing a costume of blue and tan color of the mode of the Second Empire. The figure in white is notable as one of the best pieces of painting of a very talented artist of the contemporary French school. The furniture and accessories of the apartment are carefully and simply rendered.

Height, 36 *inches; width*, 28½ *inches.*

Signed at the left.

FERDINAND ROYBET

FRENCH: 1840—

73—*THE SULTAN'S FAVORITE*

THE nude figure of a young woman of brunette type reclining on a leopard skin and draperies, her head supported by a cushion. A negro servant, who is seen behind her, with a large white feather fan, makes an effective foil for the nude body. Among the accessories are a cockatoo, perched on a table, a guitar and a smoking stand.

Height, 28½ *inches; length*, 38 *inches.*

Signed, F. ROYBET, *at the lower left.*

JEAN RICHARD GOUBIE

French: 1842—1899

74—*THE RIDE*

An equestrian scene in which we see a party consisting of a gentleman, two ladies and two children, on ponies, riding through a grassy lane, while a flock of white turkeys, alarmed at their approach, are scurrying across in front of the horses to the shelter of the hedges on the right. The landscape is depicted in an agreeable color scheme in which green predominates and the sky of blue with white clouds is veiled with the light vapors characteristic of the summer season in northern and western France.

Height, 26½ inches; width, 39 inches.

Signed at the lower left, R. Goubie, *and dated* 1883.

JOSEPH STANNARD

English: 1797—1830

75—*AN OLD MILL, NORWICH*

View of an old mill on the edge of river, with cottages and overhanging trees; in the center is an old man in a boat, a child and dog to right.

Canvas: Height, 25½ inches; length, 37 inches.

JAN MOLENAER

Dutch: Died in 1685

76—*THE VILLAGE FÊTE*

An open-air evening scene, with numerous peasants drinking, smoking and dancing; houses and trees in the background with inns and canvas tents; church spire in distance to right.

Canvas: Height, 28 inches; length, 41½ inches.

Purchased from Messrs. Durand-Ruel.

JOHN BERNAY CROME

ENGLISH: 1793—1842

77—*VILLAGE ON THE YARE*

THE river Yare, with numerous sailing boats on either side, a rough wood jetty with figures in the center of the river; windmills and trees to right and left, church spire and houses in the distance; cloudy sky with moonlight effects.

Canvas: Height, 27½ inches; length, 39 inches.

Purchased from Messrs. Wallis of London.

JULIAN RIX

AMERICAN: 1851—1903

78—*A DEVONSHIRE FARMHOUSE*

THE broad, placid surface of a river fills the foreground and stretches away to the horizon, on the right. On the left of the composition a high bank, with trees, extends in perspective to the middle distance. Amid the trees appears a white-walled house, long and low, with thatched roofs.

Height, 24 inches; length, 42 inches.

Signed at the lower left.

PIETER NEEFFS

DUTCH: *circa* 1577—1661

84—*INTERIOR OF A CATHEDRAL*

THE central aisle of a Cathedral (probably Upsala), with elaborate architectural details; to left a celebration with kneeling worshippers, and numerous figures walking to and fro.

Height, 28½ *inches; length*, 44½ *inches.*

PROFESSOR KARL HEFFNER

GERMAN: 1849—

85—*LANDSCAPE*

ON the shore, at the right, an ancient church is seen towering above the trees and on the left are the distant banks of a river. The sky is clouded with gray, after the passing of a shower, and a band of light at the horizon indicates clearing weather.

Height, 33½ *inches; length*, 47 *inches.*

SCHOOL OF VAN RUYSDAEL

86—*LANDSCAPE AND WATERMILL*

VIEW with tall trees overshading a watermill, a thatched-roof cottage and other houses; two figures approaching to front.

Height, 39 *inches; length*, 47 *inches.*

GIOVANNI BATTISTA CIPRIANI, R.A.

ENGLISH: 1727—1785

87—*WOMEN BATHING*

VIEW in a deep ravine with rocky river surrounded by high, well-wooded hills; eight women bathers, some on the banks and others in the water; a Cupid on the branch of a tree to left, a waterfall to right, and in the distance a castle on the top of a hill.

Height, 40 inches; length, 50 inches.

Purchased from M. Eugène Fischhof.

LUCIEN ALPHONSE GROS

FRENCH: 1845—

(*Pupil of Meissonier*)

88—*THE PERSECUTION OF THE HUGUENOTS*

A GREAT assemblage of soldiers and civilians, among the latter a woman with a child clinging to her for protection, in a vast hangar the roof of which is supported by stone pillars. The central group is composed of the Catholic seigneur of the locality before whom the Huguenots are dragged for judgment, a suppliant, on his knees with back bared for the lash, and an officer of the soldiery who holds in his hand a rope, ending in a noose around the prisoner's neck. Excitement reigns among the people thus herded together at the command of the seigneur, and their vigorous efforts to shield themselves from the brutality of their captors is in strong contrast to the stern placidity of the judge and his entourage of officers and retainers who are grouped around him.

Height, 42 inches; length, 55 inches.

Signed at the lower left, and dated 1871.

ADRIEN MOREAU

FRENCH: 1843—1906

89—*UNE RÉPÉTITION DE LA TRAGÉDIE "MIRAME" CHEZ LE CARDINAL RICHELIEU*

IN a richly furnished apartment, carpeted with red, are a dozen ladies and gentlemen of the court of Louis Treize, who are grouped, some seated, some standing, around the armchair of Cardinal Richelieu. The Cardinal, in his red robes and with his feet resting on a cushion, listens to the great comedian and dramatist, who is reading a new play to his powerful patron. The picture is admirably composed and exhibits the work, in his best period, of a celebrated French painter of historical genre.

Height, 46 *inches; length*, 58 *inches.*

Signed at the lower left, and dated 1879.

The author of "Mirame," 1642, was Desmarets, Seigneur de Saint Sorlin, the writer of a large number of now forgotten plays. He was one of the first forty members who constituted the Académie Française at its institution in 1634.

SOLOMON VAN RUYSDAEL

DUTCH: 1608—1670

90—*DORDRECHT*

VIEW of the Cathedral at Dordrecht and houses, fully rigged sailing boats on the Canal, and numerous figures.

Panel: Height, 35 *inches; length*, 48 *inches.*

Purchased from the late T. J. Blakeslee.

ISAAK VAN OSTADE

DUTCH: 1621—1649

91—*LANDSCAPE*

COTTAGES and peasants with tall overhanging trees in the center; to right church tower and house; to left houses and trees; evening effects and cloudy sky.

Height, 40½ *inches; length*, 55½ *inches.*

Purchased from the late T. J. Blakeslee.

FRANZ XAVER WINTERHALTER

GERMAN: 1806—1873

92—*SUSANNAH AND THE ELDERS*

A FULL-LENGTH figure of a young woman seated on a couch, with drapery of white and red, and holding up a blue velvet cloak. A pillar and the foliage of a large plant compose the background. The figure is well drawn and modeled and the ensemble is characterized by luminosity of effect.

Height, 64 *inches; width*, 45½ *inches.*

Signed at the lower right, and dated 1866.

From the A. T. Stewart Collection, New York, 1887, *and the Daniel Powers Collection, New York*, 1899.

Mentioned in Edward Strahan's "'The Art Treasures of America," 1879, *Vol.* 1, *p.* 52.

WILHELM VON LINDENSCHMIT

GERMAN: 1829—1895

93—*LUTHER AND THE REFORMERS AT MARBURG*, 1529

A WELL-COMPOSED group of some thirty figures, of whom sixteen are portraits. Martin Luther is depicted, on the left of the composition, standing beside a large table covered with a green cloth, and reading his address to the reformers.

Height, 55 *inches; length*, 79 *inches.*

From the D. W. Powers Collection, January 19, 1899.

JAN LOOTEN

DUTCH: 1618—1681

94—*THE SIGN-POST*

BROAD view of undulating country with ancient oak and other trees on either side; on left two travelers, one mounted on a donkey and reading a sign-post; near them a peasant woman taking a cow to water; a cavalcade of horsemen approaching from the right.

Height, 45½ *inches; length*, 56½ *inches.*

JAN VAN HUYSUM

DUTCH: 1682—1749

95—*FLOWERS*

LARGE sculptured vase with a massed arrangement of various brilliantly colored flowers which occupy nearly the whole canvas.

Height, 71 *inches; width*, 46 *inches.*

ELEUTERIO PAGLIANO

ITALIAN: 1826—1903

96—*NAPOLEON BIDDING FAREWELL TO THE EMPRESS JOSEPHINE IN THE PALACE OF FONTAINEBLEAU*

A FINELY composed group of two figures, near a window in an apartment with furnishings of green. The Empress, seated, is seen holding her handkerchief to her face, with her elbow resting on a table, while her left hand is held in the affectionate grasp of the Emperor. The Emperor's military dress, comprising the tints of the tricolor, and the Empress's elegant gown of white satin, with lace over-dress, are painted with restraint of color and excellent breadth of handling. The head of the Emperor, in half-tone, and the neck and shoulders of the fair Josephine, with light falling on them from the window, are cleverly depicted.

Height, 80½ *inches; width*, 50 *inches.*

Signed at the upper left; dated 1880.

Exhibited at Milan in 1885 *and in many places on the continent of Europe and in the United States.*

SECOND EVENING'S SALE

TUESDAY, FEBRUARY 22, 1916

IN THE GRAND BALLROOM OF

THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREET

BEGINNING PROMPTLY AT 8 O'CLOCK

UNKNOWN ARTIST

97—*LAST SUPPER*

A GROUP of twelve small half-length figures seated at the supper table, with the Saviour in the center; gold background.

Panel: Height, 11 *inches; length,* 16 *inches.*

VICTOR PIERRE HUGUET

FRENCH: 1835—1902

98—*A PASSING CALL*

A MOOR, mounted on a black Arabian horse, has stopped at the door of an Oriental dwelling to chat with a young woman who is leaning out over the lower half of the door. Sunlight gleams on the upper part of the white walls of the house, while all the foreground of the picture is in cool shadow.

Canvas: Height, 18 *inches; width,* 15 *inches.*

Signed at the lower left.

EUGÈNE LOUIS BOUDIN

FRENCH: 1824—1898

98A—*TROUVILLE*

A VIEW of the fishing port of Trouville. The sea is at low tide and vessels are seen near the walls of the quay. The sky is of blue with white clouds.

Panel: Height, 10½ *inches; width,* 8½ *inches.*

Signed at the lower right, E. BOUDIN, *and* TROUVILLE, '81, *at the lower left.*

Purchased from Messrs. Durand-Ruel.

ADOLPHE MONTICELLI

French: 1824—1886

99—*TWO DOGS*

Two dogs facing each other, nose to nose, as if in conversation in their own language. One wears a collar of red, the other one of tan color. The background is composed of green foliage and blue sky.

Panel: Height, 11 *inches; length,* 14½ *inches.*

Signed at the lower right.

ADOLPHE MONTICELLI

French: 1824—1886

100—*GROUP IN A PARK*

A group of ladies and courtiers in a park with a great ornamental vase behind them. One of the men, on the left of the group, is costumed in brilliant red and holds a long cane, or wand, in his hand. Another effective color note is produced by the green gown of one of the ladies on the right.

Panel: Height, 18 *inches; width,* 14½ *inches.*

Signed at the lower right.

ADOLPHE MONTICELLI

French: 1824—1886

101—*MARRIAGE SCENE*

A brilliant group of seven figures, all standing. The central point of interest lies in the figures of three young women clad in rich costumes of various hues. The center figure in white forms an effective note amid the luxuriant harmony of reds, tawny yellows, *cramoisi* and blues.

Panel: Height, 18 *inches; length,* 24½ *inches.*

Signed lower left, Monticelli.

ADOLPHE MONTICELLI

FRENCH: 1824—1886

102—*GROUP OF LADIES*

A GROUP of five young women in an open space between buildings, which are seen behind them. The costumes are of blue, red, white, yellow and other glowing tints, forming a brilliant bouquet of color.

Panel: Height, 18½ *inches; width,* 12½ *inches.*

Signed at the lower left.

RALPH ALBERT BLAKELOCK, A.N.A.

AMERICAN: 1847—

103—*LANDSCAPE*

A STREAM occupies the center of the foreground with some tall trees on the left of the picture. Near the center of the middle distance is another tree and at the left another. These trees stretch across the composition with fine effect and the whole is completed by a sky of delicate opalescent tone. An example of Blakelock's work of much distinction.

Canvas: Height, 16 *inches; length,* 24 *inches.*

Signed at the lower left, R. A. BLAKELOCK.

RALPH ALBERT BLAKELOCK, A.N.A.

AMERICAN: 1847—

104—*LANDSCAPE*

A SYMPHONY of delicate autumn color, the whole infused with pearly, misty atmosphere. The foreground shows a brook, its waters divided by a little island, with shrubs and bushes growing amid the rocks on its banks. On the left is a tree, standing alone, its pale foliage tinted with touches of russet pink. The central portion of the composition shows mountain sides, full-timbered and enveloped in the pearly autumn haze. Over all is a sky of delicate gray.

Canvas: Height, 16 *inches; length,* 24 *inches.*

Signed at the lower center.

RALPH ALBERT BLAKELOCK, A.N.A.

AMERICAN: 1847—

105—*LANDSCAPE*

A LANDSCAPE with a blond color scheme of tender distinction. The foreground shows a field and stream, while trees, admirably placed in the composition, extend across the middle distance. The sky is white and blue of delicate tone.

Canvas: Height, 16 *inches; length*, 24 *inches.*

Signed at the lower right, R. A. BLAKELOCK.

GEORGES MICHEL

FRENCH: 1763—1843

106—*THE OAKS*

A SANDY road in full light leads from the right of the canvas into the left middle distance. Embowered in a group of great oaks, on the right, is a cottage with high-peaked, thatched roof. Over all is a sky of gray. A notably well-balanced composition.

Canvas: Height, 20 *inches; length*, 26½ *inches.*

GEORGES MICHEL

FRENCH: 1763—1843

107—*A SEAPORT*

A BEACH, with figures, in the left foreground. From right to left extend the waters of an estuary and beyond is the wide expanse of the ocean. On the right are seen the high walls of the port and the square towers of a castle, while a fleet of sailing vessels rides at anchor nearby. The sky is of fine, clear blue with masses of vaporous white clouds.

Canvas: *Height*, 20½ *inches; length*, 26½ *inches.*

EUGÈNE LOUIS BOUDIN

FRENCH: 1825—1908

108—*THE SHORE AT PORTRIEUX*

A MARINE view in gray weather with a glassy sea on which are numerous boats. The sky of gray clouds and the similar tone of the water and the beach form a quiet, impressive harmony.

Canvas: Height, 15½ *inches; length,* 25½ *inches.*

Signed, E. BOUDIN, '73, *at the lower left, and* PORTRIEUX *at the lower right.*

GUSTAVE COURBET

FRENCH: 1819—1877

109—*MARINE*

BREAKERS rolling in in the immediate foreground, with the green sea, beyond, meeting at the horizon a stormy sky filled with dark clouds. At the top of the canvas, above the clouds, is a space of blue.

Canvas: Height, 17 *inches; length,* 24 *inches.*

Signed G. COURBET, *at the lower left.*

ADRIAEN VAN DE VELDE

DUTCH: *circa* 1635—1672

110—*A SCENE IN THE NETHERLANDS*

VIEW of a shallow river leading to open sea, with numerous boats rigged; cottages and trees on left, two cows and peasant in foreground, village and church to right; moonlight effect.

Panel: Height, 12½ *inches; length,* 21 *inches.*

KLAES MOLENAER

DIED IN 1676

111—*DUTCH LANDSCAPE*

SUMMER scene with cottages, trees and gateway to right, two windmills in the distance; in front a river with numerous figures of women washing and spreading clothes to dry; in the foreground peasants in conversation, one in a red coat entering a gateway.

Panel: Height, 18½ *inches; length,* 24½ *inches.*

Purchased from Messrs. Durand-Ruel.

CAMILLE PISSARRO

FRENCH: 1830—1903

112—*SCÈNE D'HIVER*

A WINTER landscape showing rising ground with a plowed field and a bare tree near which a peasant is passing with a big bunch of faggots on his back. Another figure, a woman, is seen approaching from a distance. The sky, typically wintry with its gray-blue and its strata of white clouds, and the pinks, grays and greens of the fields form a color scheme of distinguished beauty.

Canvas: Height, 15 *inches; length,* 18 *inches.*

Signed at the lower left.

ALFRED SISLEY

FRENCH: 1839—1899

Durand-Ruel

1125 113—*LE BARRAGE DE ST. MAMMÈS*

A SCENE on a canal with a lock, in France. A boat is floating along in the canal and some houses are seen beyond the lock as well as a row of poplars. The right foreground shows a field with rocks cropping out here and there and overhead is a sky of blue and gray. The general aspect of the picture is remarkable for its frank, but well-tempered, scheme of color.

Canvas: Height, 15 *inches; length,* 22 *inches.*

Signed at the lower right, SISLEY.

PIERRE AUGUSTE RENOIR

FRENCH: 1841—

Durand-Ruel

1225 114—*ROCHERS DE L'ESTAQUE*

A BRILLIANT sunlight effect on a hillside of rocks with, here and there, trees and bushes growing among them.

Canvas: Height, 12½ *inches; length,* 15½ *inches.*

Signed at the lower left.

CAMILLE PISSARRO

FRENCH: 1830—1903

550 115—*PONTOISE* Herman Lowenstein

A VIEW of the town of Pontoise in gray weather. The foreground shows cultivated fields and the buildings are clustered on rising ground in the middle distance. In the sky, a rift in the clouds discloses a space of blue.

Canvas: Height, 15 *inches; length,* 21½ *inches.*

Signed at the lower right, and dated 1872.

THÉODORE PIERRE ÉTIENNE ROUSSEAU

FRENCH: 1812—1867

116—*LANDSCAPE*

THE composition shows a road winding through a fine forest, the light from the sky illuminating the foliage in the middle distance. A peasant woman with a bunch of faggots is seen in the roadway. The manner in which the foliage is painted shows a method characteristic of the great landscape painter which he followed, both somewhat analytically, as in this example, and at other times and at a later period, more synthetically. The greens in the foliage are relieved by the dark notes of the trunks of the trees.

Panel: Height 9 *inches; length,* 13½ *inches.*

Signed at the lower left, TH. ROUSSEAU.

Purchased from L. Crist Delmonico.

PIERRE AUGUSTE RENOIR

FRENCH: 1841—

117—*PORTRAIT OF A CHILD*

A PICTURE, in profile, of a little girl whose blond hair falls over her shoulder and down her back. The face is turned to the spectator's left. A frock of purple-blue and a background of green and brown complete the color effects in which the delicate complexion of the child is the central keynote.

Canvas: Height, 18 *inches; width,* 15 *inches.*

Signed at the upper left.

PHILIPPE ROUSSEAU

FRENCH: 1816—1888

118—*TWO DOGS*

A PAIR of hunting dogs on leash, the one black and white, the other white, black and tan, in front of a wall on which is suspended a *cor de chasse*. An excellent example from the brush of the distinguished French painter of still-life and animals.

Canvas: Height, 11 *inches; length,* 15½ *inches.*

Signed at the lower right.

CONSTANT TROYON

1810—1865

119—*IN PASTURE*

A REMARKABLY effective picture with the simplest of subjects. In the left foreground there is a black and white cow, lying down in the pastures which stretch away to a low horizon. A gleam of sunshine from a darkly clouded sky illumines a wide strip of country in the middle distance, where some cattle and a figure or two are seen in miniature.

Panel: Height, 12 *inches; length,* 18 *inches.*

From the artist's sale, with the cachet: VENTE TROYON.

Purchased from Gustave Reichard, New York.

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

120—*ON THE RIVERSIDE*

THE scene is in the outskirts of a town with a stream flowing through meadows and sloping hills on its banks. In the left center is a French willow, its trunk forming the important dark note found in practically all of Corot's landscapes. The branches, with gray-green foliage, are not "arranged," but are depicted with the truth of observation that gives a veracious aspect, and the usual accessory figure, a peasant woman with gray, red, blue and white in her costume, stooping over to gather a wild flower, appears in the immediate foreground.

Canvas: Height, 13 *inches; length,* 18 *inches.*

Signed at the lower left, COROT

Purchased from Messrs. Durand-Ruel.

CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1817—1878

121—*LANDSCAPE IN FRANCE*

A LANDSCAPE with evening effect just after sunset. In the foreground is a stream with sloping green banks on the right, and a church and cottages. The sky is luminous with the slowly fading light of day.

Panel: Height, 14½ *inches; length,* 21½ *inches.*

Signed at the lower right.

Purchased from Messrs. Durand-Ruel.

FRANÇOIS MILLET, fils

FRENCH: CONTEMPORARY

122—*FEEDING THE CHICKENS*

IN the courtyard of a French farmhouse a peasant woman stands, near the kitchen door, looking at her flock of chickens, eating the grain she has just thrown down for them. The grayish-white walls, some green vines, and the green shutters of a window form a pleasing color setting for this domestic scene.

Pastel: Height, 17½ *inches; length,* 19½ *inches.*

Signed at the lower right.

FERDINAND VICTOR EUGÈNE DELACROIX

FRENCH: 1798—1863

123—*LION FEEDING*

A LION devouring a gazelle. Crouching flat, the lion holds his quarry between his strong paws while he tears it in pieces and watchfully enjoys his meal. Beyond are dunes and blue mountains. The sky of broken blue and gray is in happy color contrast to the tawny yellow browns in the coat of the lion and the sandy foreground.

Height, 17 *inches; length,* 27½ *inches.*

Signed at the lower right, EUG. DELACROIX.

Purchased from Messrs. Durand-Ruel.

JULES DUPRÉ

FRENCH: 1811—1889

124—*CAUGHT IN THE STORM*

A YAWL, with sails lowered, in a tempest, the bow of the boat tilted up high by the force of the storm and masses of spray breaking over it. The tempest-tossed water is forced into high waves and a dark sky over all completes a composition of dramatic power.

Canvas: Height, 22 *inches; width,* 18 *inches.*

Signed at the lower right, JULES DUPRÉ.

From the Albert Spencer Collection, New York, February 28, 1888.

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

125—*EVENING*

THE wide expanse of a placid stream fills the right foreground of the picture, while on the left are meadows with two cows and a peasant woman, at the edge of the water. Tall trees, growing on the bank of the stream, rise to the upper part of the composition and the whole landscape is filled with the quiet atmosphere of evening. Vaguely perceived through the mists in the distance appears a glint of light made by the setting sun.

Canvas: Height, 21½ *inches; width,* 17½ *inches.*

Signed at the lower left.

Purchased from M. George Petit, Paris, 1890.

CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1817—1878

126—*THE APPLE ORCHARD*

AN apple orchard in blossom. This picture, like others of similar motives by the great landscape painter, is characterized by sturdy, frank and sober rendering of a charming effect in nature. The virile Daubigny greens and one of his atmospheric skies combine in producing a most pleasing ensemble.

Canvas: Height, 19 *inches; length,* 29½ *inches.*

Signed, and dated 1872.

Purchased in Paris from M. Munkacsy, the artist.

JULES DUPRÉ

FRENCH: 1811—1889

127—*LANDSCAPE*

THE composition shows a mass of trees on the right. In the left foreground is a pond with a peasant woman in a punt. The sky is composed of white and gray clouds with intervening spaces of somber blue.

Canvas: Height, 23½ *inches; length,* 28½ *inches.*

Signed at the lower left, JULES DUPRÉ.

Purchased from Messrs. Durand-Ruel.

FERDINAND VICTOR EUGÈNE DELACROIX

French: 1798—1863

128—*PORTRAIT OF ALEXANDRE JULIE DE LA BOUTRAYE, COMTESSE RAYMOND DU TILLET*

Bust portrait on an oval canvas of a young lady in a white gown with her dark hair dressed in the fashion of 1830. The head is turned to the spectator's left. From around the neck falls a black necklace with a cross at the end of it which is slipped into her girdle of blue.

Canvas: Height, 27½ inches; width, 22 inches.

Signed, Eug. Delacroix, *at the right.*

Painted in 1834.

Exhibited at the Trocadéro, Paris, 1878, *No.* 855, *by the Comte Raymond du Tillet.*

Alfred Robaut, "L'Œuvre complet d'Eugène Delacroix," 1885, *No.* 554.

With the "médaille commémorative" by Eugène André Oudiné awarded to the portrait at the Exposition Universelle of 1878.

Purchased from Messrs. Durand-Ruel.

JOHN LEWIS BROWN

French: 1829—1890

129—*SOLDATS AU BORD DE LA MER*

(Water Color)

A party of cavalrymen of the eighteenth century riding out for exercise on the greensward of high ground overlooking the sea. A campfire is seen in the left foreground. In the middle distance a carriage and four and other horsemen.

Millboard: Height, 15½ inches; length, 22 inches.

Signed at the lower left, and dated 1878.

ADOLPHE MONTICELLI

FRENCH: 1824—1886

130—*IN THE FOREST*

A WOOD interior with a color scheme of delicate neutral tints enlivened by notes of stronger color which add to the beauty of the ensemble. The effect is in the autumn when the leaves are falling and light from the sky drifts through the openings in the forest.

Canvas: Height, 22 inches; width, 15½ inches.

Signed at the lower left, MONTICELLI.

ADOLPHE MONTICELLI

FRENCH: 1824—1886

131—*THE NECKLACE*

FIVE female figures in festal garments, in a setting of dark foliage. Three young women, on the right, are examining a necklace while the other two, grouped at the left, are looking at some small object which one of them holds in her hand. The brilliant tints and characteristic harmonies of Monticelli are well exemplified in this attractive picture.

Panel: Height, 16½ inches; length, 26 inches.

Signed at the lower right, MONTICELLI.

ADOLPHE MONTICELLI

FRENCH: 1824—1886

132—*THE CAVALIERS*

A GROUP of cavaliers on high-stepping horses advancing along a road leading out from a forest. On either side of the road, as they pass, are a young man and a young woman, gaily costumed, and a huntsman in dress of red. The huntsman has a couple of dogs with him, and two other figures, behind him, are furtively disappearing into the forest.

Panel: Height, 17 inches; length, 26 inches.

Signed at the lower left.

ADOLPHE MONTICELLI

FRENCH: 1824—1886

133—*A CASTLE IN RUINS*

A RUINED castle, overgrown with vines and bushes. In the upper part of the canvas glimpses of blue sky form a contrast to the rich tones of the castle walls and herbage. Two small figures are seen seated on the grass near the ruined doorway.

Panel: Height, 11½ *inches; length,* 23½ *inches.*

Signature (partly melted into the underlying pigment) at the lower right.

Purchased from Messrs. Durand-Ruel.

ADOLPHE MONTICELLI

FRENCH: 1824—1886

134—*THE CHÂTEAU KITCHEN*

IN a spacious room paneled in dark oak and with a floor of stone flagging, two cooks in white and two *marmitons* are busily engaged in preparing a repast. On the left, in a vast chimney, are seen the fire and the turning-spits where the viands are roasting. The color scheme is soberly harmonious and the picture is attractive in general aspect.

Panel: Height, 16½ *inches; length,* 23 *inches.*

Signed at the lower left.

This picture has been engraved.

CAMILLE PISSARRO

FRENCH: 1830—1903

135—*ENVIRONS OF PONTOISE*

A HILLSIDE with a house, roofed with red tiles, garden walls and trees. The sky is of blue with white clouds.

Canvas: Height, 18 *inches; length,* 22 *inches.*

Signed at the lower left.

CLAUDE MONET

FRENCH: 1840—

136—*VIEW OF ARGENTEUIL*

THE broad sweep of an avenue occupies the foreground from which leads a cross street turning into the town. Amid the trees in the middle distance are houses with red roofs.

Canvas: Height, 19 *inches; length,* 25 *inches.*

Signed at the lower right.

ALFRED SISLEY

FRENCH: 1839—1899

137—*APRÈS-MIDI DE MAI À BRY*

A LANDSCAPE with rising ground filling the nearest plane of the picture and a pond, reflecting the blue sky, in the middle distance. Beyond are glimpses of a village.

Canvas: Height, 19½ *inches; length,* 28½ *inches.*

Signed at the lower left.

CAMILLE PISSARRO

FRENCH: 1830—1903

138—*THE CHURCH TOWER, ÉRAGNY, BAZINCOURT (OISE)*

FROM the foreground of green meadows, with trees on the right, the view extends over a hillside, at the left, where, in the middle distance, the sculptured tower of a church rises above the roofs of a village. The sky is filled with grayish-white clouds.

Canvas: Height, 25½ *inches; width,* 21½ *inches.*

Signed, C. PISSARRO, *and dated* 1885 *at the lower right.*

RALPH ALBERT BLAKELOCK, A.N.A

American: 1847—

139—*SUNSET*

In the foreground is a plain and in the middle distance are trees, while the whole landscape is bathed in the rosy light of an evening sky of atmospheric depth.

Canvas: Height, 16 *inches; length,* 24 *inches.*

Signed at the lower left.

RALPH ALBERT BLAKELOCK, A.N.A.

American: 1847—

140—*LANDSCAPE*

This very charming and characteristic Blakelock shows a lake under the light of the moon which is seen through the boughs of the trees on the right. The surface of the lake comes close to the foreground with an inlet at the right. The sky is composed of broken clouds, truthfully depicted in the effect of night, with here and there a space of somber blue.

Canvas: Height, 16 *inches; length,* 23½ *inches.*

Signed at the lower left, R. A. Blakelock.

FRANK KNOX MORTON REHN, N.A.

American: 1848—1914

141—*MARINE*

The end of a sunset over a harbor shows the sails of a boat in silhouette against the sky, and a dark mass of shipping and buildings extends from the left of the picture beyond the middle of the canvas. The warm glow of the evening light fills the central part of the composition and clouds in the upper portion of the sky accentuate the effect of nightfall.

Canvas: Height, 15½ *inches; length,* 27 *inches.*

Signed at the lower right, F. K. M. Rehn.

GEORGE INNESS, N.A.

AMERICAN: 1829—1894

142—*LANDSCAPE*

A LANDSCAPE in evening effect. On the banks of a stream, in the foreground, are tall elms which frame in a vista of a forest park with the white walls of a house embowered in the foliage.

Canvas: Height, 24 inches; width, 20 inches.

Signed, G. INNESS, *at right center, and dated* 1850.

Purchased from the Richard Halsted sale, New York, 1895.

GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

143—*SCENE IN HOLLAND*

DUTCH windmills, houses and a group of trees in the middle distance; in the foreground a plain and a pond. Grazing cows and a peasant or two give accents of color. Over all is a sky filled with great cumulus clouds.

Canvas: Height, 25 inches; length, 36 inches.

Signed at the lower left.

ARTHUR PARTON, N.A.

AMERICAN: 1842—1914

144—*LANDSCAPE AND CATTLE*

IN a landscape on the borders of a stream, with oaks and other trees in early summer foliage, cattle are seen scattered over the green pastures while grazing, or standing in the broad shadow of the sturdy oak that with wide-spreading branches occupies the right-hand portion of the composition.

Canvas: Height, 26 inches; length, 36½ inches.

Signed at the lower left, with "Copyright."

GEORGES MICHEL

FRENCH: 1763—1843

145—*LANDSCAPE*

A STRETCH of sandy country with slight eminences on one of which, at the right, are seen some cottage roofs and the spire of a church. Light is concentrated on the middle foreground and the sky of gray is accented by dark clouds which roll upward to the right from the center of the composition.

Panel: Height, 20½ *inches; length,* 25½ *inches.*

GEORGES MICHEL

FRENCH: 1763—1843

146—*THE CHURCH ON THE HILL*

ON the left a road leads up a hillside to a church embowered in trees. This portion of the composition, low in tone, relieves effectively a wide break in a dark, gray sky. On the right, a sandy roadway occupies the foreground and a flat stretch of country, bounded by a line of blue hills, appears in the distance.

Canvas: Height, 25 *inches; length,* 31½ *inches.*

Signed with initials in lower right-hand corner.

GEORGES MICHEL

FRENCH: 1763—1843

147—*THE CASCADE*

DOWN a steep hillside at the left of the composition plunges a waterfall the waters of which pour into an estuary, seen in the foreground, where some fishermen are drying their nets. The sky is of warm, light gray with clouds at the right.

Canvas: Height, 21 *inches; length,* 28½ *inches.*

Purchased from Messrs. DURAND-RUEL.

GEORGES MICHEL

FRENCH: 1763—1843

148—*THE WATERFALL*

A WATERFALL plunging down a rocky precipice, on the left, forming a tumultuous mass of spray and water at its base. The dark forms of hills appear against a sky of gray with strong contrasts of value in the forms of the clouds.

Canvas: Height, 20 *inches; length,* 27½ *inches.*

ALFRED SISLEY

FRENCH: 1839—1899

149—*A WINTER DAY*

A WINTER scene with snow covering the roadways, the tops of the garden walls and the roof of a small château. The forest park, in the middle distance, forms an effective foil for the subdued whites and grays of the foreground. Overhead there is a luminous but not too high-keyed sky of blue flecked with white clouds. The work shows a fine reticence in its color scheme.

Canvas: Height, 20 *inches; length,* 26 *inches.*

Signed at the lower right, SISLEY, *and dated* '75.

Purchased from Messrs. Durand-Ruel.

CLAUDE MONET

FRENCH: 1840—

150—*SEA AND LAND*

A SEASHORE scene on the French coast. The sea comes in at the base of high cliffs and there is a wide sandbar in the foreground. In the distance is seen a hilly shore. Over all is a sky of gray tinged with an atmospheric blue, that gives to it light and vitality.

Canvas: Height, 23½ *inches; length,* 27½ *inches.*

Signed at the lower left, CLAUDE MONET, *and dated* '82.

CAMILLE PISSARRO

French: 1830—1903

151—*WOMAN IN A COURTYARD*

A French peasant woman scouring and cleaning a metal casserole at a tub which stands in front of a water butt in her garden. Hollyhocks and vines, growing on the walls of the house, form a setting for the figure. This picture is marked by a fine sobriety in its color scheme of blues, grays and greens and agreeable accents are given by the flower blossoms.

Canvas: Height, 29 *inches; width,* 23½ *inches.*

Signed at the lower left, C. Pissarro, *and dated* '77.

PIERRE AUGUSTE RENOIR

French: 1841—

152—*GIRL KNITTING*

A very important and beautiful example of Renoir. A young girl with luxuriant blond hair, which falls to her waist, is depicted seated, in life-size, three-quarter length. She is engaged in crocheting a bit of filmy, white drapery. The white bodice which droops from her right shoulder, the blue skirt, the blond tints of her golden hair, and the blue wall in the background, with a fine accent of black given by the chimneypiece, combine in producing, with the delightful flesh tones of the shoulder, chest, arm and the hands, a rare harmony of restrained but resonant and ample color. In the face, showing a lovely type of French girlhood, are the same beauty of color and the same fine qualities of envelope and surfaces.

Canvas: Height, 29 *inches; width,* 23½ *inches.*

SIR AUGUSTUS W. CALLCOTT, R.A.

ENGLISH: 1779—1844

153—*LANDSCAPE*

RICH valley scene with tall overhanging trees and cottage; to left man on horseback in conversation with an old woman, other figures in the foreground, wood bridge over a river.

Canvas: Height, 26½ *inches; width,* 23 *inches.*

GEORGE MORLAND

ENGLISH: 1763—1804

154—*GAMEKEEPER AND DOG*

AUTUMNAL view in a dell, a gamekeeper with pheasant in his coat pocket and holding a gun; two dogs on the scent.

Canvas: Height, 24 *inches; length,* 29½ *inches.*

AELBERT CUYP (Attributed to)

DUTCH

155—*THE GAME OF CARDS*

INTERIOR of a loft with seven figures of boors smoking and playing cards.

Canvas: Height, 32 *inches; width,* 27 *inches.*

Purchased from the late T. J. Blakeslee.

GEORGE MORLAND

ENGLISH: 1763—1804

156—*FEEDING PIGS*

PIGSTY with peasant girl at the entrance feeding pigs with cabbage leaves, etc.

Canvas: Height, 27½ *inches; length,* 35½ *inches.*

Purchased from Gustave Reichard, New York.

ALFRED SISLEY

FRENCH: 1839—1899

157—*LA PLAINE DE VERVEUX*

ROLLING fields and a group of green trees are the elements that compose the foreground. In the center of the middle distance stands a full-foliaged tree. Beyond are hills of dark blue. The sky is of veiled, atmospheric blue with some horizontal masses of white clouds.

Canvas: Height, 21 *inches; length,* 28½ *inches.*

Signed at the lower right, SISLEY.

CLAUDE MONET

FRENCH: 1840—

158—*MARINE*

A VERACIOUS rendering of breakers rolling in, with a shelving beach on the right and, farther away, a jutting cliff of red-tinted rocks. The expanse of ocean beyond is covered by a lowering sky of blue-gray. The color qualities of this picture are eminently frank and virile.

Canvas: Height, 23½ *inches; length,* 28½ *inches.*

Signed at the left, CLAUDE MONET, *and dated* '82.

CLAUDE MONET

French: 1840—

159—*THE RIVER*

The wide expanse of a river fills the entire foreground and it is seen flowing away in the middle distance near the center of the canvas. The shores are covered with bushes and low masses of shrubbery. Poplars and other trees rise above this undergrowth with fine effect against a sky of clouds which receive a strong light from the left. The reflections in the water denote a careful observation of the facts in nature.

Canvas: Height, 23½ *inches; length,* 31½ *inches.*

Signed at the lower left, Claude Monet.

ALFRED SISLEY

French: 1839—1899

160—*LANDSCAPE*

A landscape with motive typically French. The foreground is occupied by a field with herbage and at the left are thin-foliaged trees, one of which reaches up to the top of the canvas. In the middle distance is a stretch of country with low-lying hills. The horizon line in this picture is placed low so that the sky is of commanding importance. It shows an expanse of blue of fine quality with great masses of white cloud.

Canvas: Height, 23 *inches; length,* 31 *inches.*

Signed at the lower left, Sisley.

ADOLPHE MONTICELLI

FRENCH: 1824—1886

161—*A CONCERT IN THE FOREST*

A PARTY of ladies and gentlemen in gala attire in a clearing in a forest, where they are passing the time with music and singing. The figures are attractively grouped and the composition is marked by the fine tonal qualities characteristic of the celebrated colorist.

Panel: Height, 19 *inches; length,* 30 *inches.*

Signed at the lower right, MONTICELLI.

ADOLPHE MONTICELLI

FRENCH: 1824—1886

162—*A WOODLAND FÊTE*

ON the right a group of ladies around a fountain in a forest park. On the left a stream with a passenger punt filled with other merry-makers. The general tone of the picture is of a rich, reddish brown in which the cool notes of blue and pale pink, given by the costumes, form agreeable accents.

Canvas: Height, 20½ *inches; length,* 40 *inches.*

Signed at the lower right, MONTICELLI.

Purchased direct from the artist.

ADOLPHE MONTICELLI

French: 1824—1886

163—*FLORAL FESTIVAL*

This picture, showing a group of brilliant-costumed ladies, effectively placed in a composition including the high arches of a viaduct and a forest as background, is a notable example of the work of the renowned colorist in that it belongs to a period of his art earlier than his broader style. His usual color qualities, however, are found here in compelling brilliancy and the ensemble is one of unified harmony.

Canvas: Height, 20½ *inches; length,* 40 *inches.*

Purchased direct from the artist.

ADOLPHE MONTICELLI

French: 1824—1886

164—*AUTUMN*

A view in the grounds of a château which is seen amid the trees on the right. A roadway through the park leads into the middle distance. On the left is a wall with a statue on a stone pedestal. In the foreground two children with a go-cart are seen at play. This picture is a harmony of delicately tinted autumn foliage with hues of pink, dusky reds, tender, pearly greens and quiet yellows, the ensemble of delightful color being brought into charming effects by the dark masses of pine trees which form its background.

Panel: Height, 19½ *inches; length,* 39 *inches.*

Signed at the lower right, Monticelli.

Purchased direct from the artist.

ADOLPHE MONTICELLI

FRENCH: 1824—1886

165—*CUPID'S OFFERING*

THE full-length nude figure of a boy, with curly blond hair, emptying roses from a piece of thin, white drapery that he holds out with both hands. One corner of the cloth hangs over his left arm. Three large flowers lie on the ground at his feet. The background is formed by a blue curtain.

Canvas: Height, 35½ *inches; width,* 23½ *inches.*

Signed at the lower left.

EUGÈNE LOUIS BOUDIN

FRENCH: 1825—1908

166—*CATTLE IN PASTURE*

IN the foreground, pastures and a stream, with a herd of cattle, some of them standing in the shallow water near the brink. On the farther shore other cattle are seen grazing, and beyond is rising ground, with houses and trees. Over all is a sky of gray clouds with one or two open spaces of blue. The fine restrained color qualities characteristic of Boudin are admirably exemplified in this picture, and the cattle are drawn with complete knowledge.

Canvas: Height, 29 *inches; length,* 40½ *inches.*

Signed at the lower right, dated '80.

Purchased from Messrs. Durand-Ruel.

PIERRE CÉCILE PUVIS DE CHAVANNES

FRENCH: 1825—1898

167—*AUTUMN*

THE two nude figures in this composition, one holding up a basket of fruits, the other, in the center, her arms reaching upward to a branch of the fruit tree, and the more mature figure in pale violet drapings, seated on the left, are all drawn with fine simplicity and a complete grasp of the value of great lines. The color scheme is in the subdued but impressive style of the master, and the noble composition is imbued with artistic individuality.

Canvas: Height, 40 *inches; width,* 32 *inches.*

Signed at the lower left, P. PUVIS DE CHAVANNES.

GUSTAVE COURBET

FRENCH: 1819—1877

168—*THE CASTLE OF CHILLON*

THE Castle is seen on the left, its towers and keep rising amid brown-foliaged trees. The right-hand portion of the picture shows the lake with a boat in its waters, and beyond is the steep, rocky shore. The warmly-tinted sky depicts the effect of evening and the ensemble is one of striking virility.

Canvas: Height, 34 *inches; length,* 41½ *inches.*

Signed at the lower left, G. COURBET.

From Messrs. Durand-Ruel.

NARCISSE VIRGILE DIAZ DE LA PEÑA

French: 1807—1876

169—*IN THE PARK*

The center of interest in this admirably balanced composition is the seated figure of a young woman, of the most gracious type of French femininity, in eighteenth century costume of pink bodice and cream-white skirt. Behind her, leaning forward, is a young man with a dark-hued *béret*. On her right are two little girls in blue with a spaniel. The group is framed by a background of foliage and there is a sky of subdued blue and white forming a central note behind the figures.

Canvas: Height, 35 inches; length, 45 inches.

Signed at the lower left, Diaz.

Purchased from Messrs. Goupil & Co., Paris.

GEORGES MICHEL

French: 1763—1843

170—*LANDSCAPE*

The composition shows a wide view over diversified country, with gently rolling hills on the right. The landscape is animated by figures, among them being horsemen garbed in red.

Canvas: Height, 35 inches; length, 51 inches.

This picture was imported into the United States over forty years ago by one of the leading collectors of Boston, and is generally regarded as one of the three finest examples of Michel in this country.

Purchased from Messrs. Knoedler & Co.

GUSTAVE COURBET

FRENCH: 1819—1877

171—*PARC DES CRÊTES*

THE composition shows a great tree in green leaf whose upper branches reach to the top of the canvas. Beyond are masses of trees and a hillside with cottages; and above and beyond lies a range of blue mountains. The sky is of gray and blue with one or two accents of white.

Canvas: Height, 32 *inches; width,* 25½ *inches.*

Signed, G. COURBET, *at the lower left.*

The Château des Crêtes is near Vevey, in the beautiful village of Clarens, Jean Jacques Rousseau has made historical. This picture of the Parc dates from the time of Courbet's exile in Switzerland.

MARCELLIN GILBERT DESBOUTINS

FRENCH: 1823—1902

172—*L'HOMME À L'ÉPÉE*

THIS, the work of a modern French painter of repute, might be taken for the work of a master of the earlier schools. The black costume and the black hair, framing the brilliantly illuminated head of the subject, give an aspect of sober elegance that is characteristic of the work of some of the masterpieces of the Dutch and Flemish seventeenth century painters.

Canvas: Height, 48½ *inches; width,* 37 *inches.*

Signed at the lower right, M. DESBOUTINS.

Purchased from Messrs. Durand-Ruel.

EDWARD CHARLES WILLIAMS

English: Exhibited 1839—1865

AND

WILLIAM SHAYER

English: 1788—1879

173—*ENGLISH LANDSCAPE*

A RURAL scene in summer time. In the left foreground are some tall trees and on the right a farmhouse with thatched roof. In the left center a boy is taking a pair of work horses into a shallow stream to drink. In the middle distance a girl, carrying a pitcher on her head, is seen passing over a bridge that spans the stream.

The figures are by W. Shayer.

Canvas: Height, 35 *inches; length,* 48½ *inches.*

Signed, E. C. Wms., *and dated* 1856.

Painted for L. V. Flatou, a well-known London dealer.

Purchased from S. T. Smith of London.

GIOVANNI PAOLO PANNINI

Italian: *circa* 1691—1764

174—*ITALIAN RUINS*

View on the seacoast in Italy, with figures, and numerous boats moored to the quay; to right ancient high gateway partly in ruins; in the center a circular temple, and in distance a triple triumphal arch.

Canvas: Height, 39 *inches; length,* 49 *inches.*

From the collection of Lord Young, February 29, 1908, *No.* 59.

RICHARD WILSON, R.A.

ENGLISH: 1714—1782

175—*LAKE ALBANO AND MONASTERY*

MOUNTAINOUS scene in golden sunlight; the figure of a man standing at the edge of a lake is seen in the distance; seated peasant woman and tall trees to left, rocks and dead trees to right. The dome of St. Peter's, which is sixteen miles distant, can be seen through the golden glow of an Italian sunset.

Canvas: Height, 39½ *inches; length,* 49 *inches.*

Purchased from the late T. J. Blakeslee.

WILLIAM REDMORE BIGG, R.A.

ENGLISH: 1755—1828

176—*SATURDAY MORNING; or, FAVORITE CHICKENS GOING TO MARKET*

GROUP of five peasants and two donkeys at the door of a red brick cottage overhung with trees and creeping plants. In the center, a seated market-woman with basket of fowls beckons to a reluctant child who holds a rooster in her arms and is evidently unwilling to part with it; two other fowls have taken refuge on the roof of the cottage; distant landscape and church tower to right.

Canvas: Height, 37 *inches; length,* 50 *inches.*

Exhibited at the Royal Academy, 1791, *No.* 68.

Engraved by T. Burke, 18½ *inches by* 23 *inches; and printed in colors, January* 4, 1797.

Purchased from Messrs. Dowdeswell & Dowdeswell.

JOSEPH MALLORD WILLIAM TURNER, R.A.

(In the early style of)

ENGLISH: 1775—1851

177—*CLASSICAL SCENE*

ITALIAN lake scene with sailing boats, classical temples and buildings on either side; to right a man in red robes receiving visitors who have landed from an official barge or gondola; to left three female figures, in the middle distance a round tower in mid-river, and in the distance a small island.

Canvas: Height, 39½ *inches; length,* 59½ *inches.*

Purchased from the late H. O. Watson.

RICHARD WILSON, R.A.

ENGLISH: 1714—1782

178—*WATERFALL NEAR TIVOLI*

VIEW of waterfall near Tivoli, with mountains in the distance; in the middle distance is a rustic wayside cross; waterfall to right with figures on the edge, in the foreground various figures, and a man on horseback disappearing over the bend.

Canvas: Height, 38 *inches; length,* 53 *inches.*

Purchased from the late Benjamin Altman.

JEAN BAPTISTE GREUZE

French: 1725—1805

179—*THE DEATH OF THE GRANDFATHER*

An interior with six figures; the aged grandfather lying at length on his bed, his hands outstretched to receive a young girl who is being assisted forward by her mother; a boy in red and blue is at the head of the bed; a nun is seen in the background to the right.

Canvas: Height, 45½ *inches; length,* 57½ *inches.*

This is stated to be one of four pictures painted by Greuze for the Museum at Lyons, but it was never delivered. It was purchased in that city by Messrs. Durand-Ruel, who sold it to Mr. Lambert. It is evidently the version in oils of the sketch in ink and bistre (in which there are thirteen figures) exhibited by Greuze at the Salon of 1769, No. 160, with the title "La mort d'un Père de famille regretté par ses enfants," described in Jean Martin's "Catalogue Raisonné" of the works of Greuze, 1908, No. 338.

ADOLPHE MONTICELLI

French: 1824—1886

180—*A GROUP OF LADIES*

One of the two pictures in the Catholina Lambert Collection known as "The Empress Panels" (see No. 181). The composition shows a group of five young women, the three nearest figures being seated, one of whom, in a gown of *cramoisi,* is easily recognized as a portrait of the Empress Eugénie. Two little children, with a kitten, complete the group. The background is composed of forest trees.

Canvas: Height, 62½ *inches; width,* 37½ *inches.*

Signed at the lower left, Monticelli.

Painted for the Empress Eugénie.

ADOLPHE MONTICELLI

FRENCH: 1824—1886

181—*LADIES AND CHILDREN*

A GROUP of four female figures in vari-colored costumes, with two children at their feet, in a setting of forest background. The children are occupied with a white ring-dove which is seen on the ground, about to enter a large birdcage. This picture and its companion piece (No. 180) are known as the "Empress Eugénie Panels," having been painted by her order for one of the apartments in her private suite in the Palace of the Tuileries.

Canvas: Height, 62½ inches; width, 37½ inches.

Signed at the lower left, MONTICELLI.

RALPH ALBERT BLAKELOCK, A.N.A.

AMERICAN: 1847—

182—*MOONLIGHT*

THE horizon in this fine composition is placed low, about one-quarter of the total height of the canvas from the bottom of the frame. A pond, or stream, is seen in the immediate foreground with steep banks on either side, while on the farther shore, where a brook tumbles into the main body of water, are several trees and, beyond, a hilly country occupies the distance.

From the high bank on the right rise two great trees with foliage reaching to the top of the canvas, and on the left is a smaller tree, farther away from the spectator. The sky, light and pearly in tone in the lower portion, fades into blue and still darker blue as the eye looks upward. High up on the right the full moon is seen, partly obscured by foliage, and its disc is reflected in the water at the bottom of the picture.

Canvas: Height, 72 inches; width, 47½ inches.

Signed at the lower left.

This celebrated picture was hung in the place of honor in the Vanderbilt Gallery at one of the annual exhibitions of the Society of American Artists in New York. Its fine sentiment and poetic conception have long made it known as a masterpiece of the artist and its execution shows the characteristic methods of his best period.

P. MARCIUS SIMONS

American: 1867—1909

183—*A DREAM OF YOUTH*

A fête in progress with a *mise-en-scène* of a fountain basin and luxurious couches in the foreground, and a background of various architectural forms including domes, towers and spires. Among the personages the chief figure is a young man, surrounded by a bevy of fair women. While he holds aloft a festal wine cup, musicians and choristers join in a grand chorus. The skeleton-like hands and arms of an armored figure are seen in warning gesture on the right-hand side of the composition.

Canvas: Height, 46½ inches; length, 66 inches.

Signed, P. Marcius Simons, *at the lower left.*

CHILDE HASSAM, N.A.

American: 1859—

184—*A ROOF GARDEN*

The *mise-en-scène* of this notable example of one of the most celebrated of the American artists is the terrace, or roof garden, of a house in the Montmartre quarter of Paris. On a green bench at the left is seated a young woman in a white gown, and near her stands her companion, also dressed in filmy white. The faces and attitudes of both young women show an air of expectancy as if waiting for the arrival of a visitor. In the right foreground are azaleas, hydrangeas and other flowering plants in pots. Over the low wall which encloses the spacious terrace are seen the buildings, roofs and chimneys of the French capital. The picture was painted in Paris and some finishing touches put on it by the artist in New York in 1893.

Canvas: Height, 49 inches; length, 76 inches.

HAMILTON HAMILTON

AMERICAN: CONTEMPORARY

185—*SUMMERTIME*

UNDER an old apple tree two young women are chatting. One is seated on the grass, while the other leans on a low, bending limb of the tree. At the left are farm buildings and, in the distance, a range of mountains.

Canvas: Height, 48 *inches; length,* 74 *inches.*

Signed at lower left, HAMILTON HAMILTON.

PUVIS DE CHAVANNES

FRENCH: 1825—1898

186—*THE MEETING OF SAINT GERMAIN AND SAINTE GENEVIÈVE, IN HER CHILDHOOD, AT NANTERRE*

In the year 429 Saint Germain d'Auxerre and Saint Loup de Troyes, traveling to England to combat the heresies of Pelagius, arrive in the suburbs of Nanterre. In the crowd which has assembled at their approach Saint Germain notices a child who, to his perception, bears the divine seal, and he predicts to her parents the lofty destiny to which she will be called. This child was Sainte Geneviève, the patron saint of the city of Paris.

THE subject is depicted in three sections, forming one composition. The first shows, in the foreground, fishing boats with oarsmen and sailors drawing up at a landing place, and people carrying the body of a man out of a rustic dwelling. The second shows the holy men in the center of a group of people, with Saint Germain in the act of remarking the child, on whose head he places his right hand. The third depicts, as a balance to the first section, other people of the countryside engaged in their various domestic occupations. The entire composition is enclosed by a border of bay leaves, with gilt monograms, S. G., and an inscription in French (a translation of which is given above) in the lower center of the second section.

Height, 52 *inches; length,* 102 *inches.*

Signed on the third section, and dated 1879.

One of the most notable and representative works of the great French artist in existence outside of his mural paintings permanently incorporated in the decoration of great public buildings.

PUVIS DE CHAVANNES

French: 1825—1898

187—*FRIEZE*

A procession, proceeding from right to left, of twenty-two full-length figures, all with halos. In the center panel is a winged monster moving along the floor with its tail curled forward. This composition, painted, as was No. 186, as the finished picture for the execution of the artist's renowned mural painting in the Pantheon, at Paris, belongs to the best period of the master's work.

Border of bay leaves with gilt monograms, S. G.

Canvas: Height, 30½ *inches; length,* 35½ *inches.*

Signed.

VASILI VASILIEVICH VERESTCHAGIN

Russian: 1842—1904

188—*THE PEARL MOSQUE AT AGRA*

The interior of the Pearl Mosque at Agra. The marble columns and arches, beautiful in line and simplicity of design, form a sumptuous setting for two long lines of worshippers, in turbans and long gowns, at prayer. The greater number are clad in white, but here and there a figure in blue, green, yellow or other hues gives a valuable note of color.

Canvas: Height, 58 *inches; length,* 78 *inches.*

Exhibited at the Grosvenor Gallery, London, 1887, *No.* 56a; *and at the American Art Galleries, New York, where the Verestchagin Collection was sold in* 1891.

The most famous, if not the greatest Russian artist, and the only one with a world-wide reputation. The son of a rich landowner, he studied at the St. Petersburg Academy of Fine Arts and gained a silver medal in 1862, and in Paris from 1864 under Gérôme; exhibited at the Salon in 1866. After traveling in Turkestan, India, where he lived for two years, 1874-76, he again returned to Paris; visited India, Syria and Palestine in 1884, and China in 1901. He held public exhibitions of his various series of pictures at different times in England, on the Continent of Europe and in the United States, where they attracted large numbers of visitors. Many examples of his work are in the Tretiakoff Museum at Moscow, and others are in private collections in Europe and America.

VASILI VASILIEVICH VERESTCHAGIN

Russian: 1842—1904

189—*THE KREMLIN, MOSCOW*

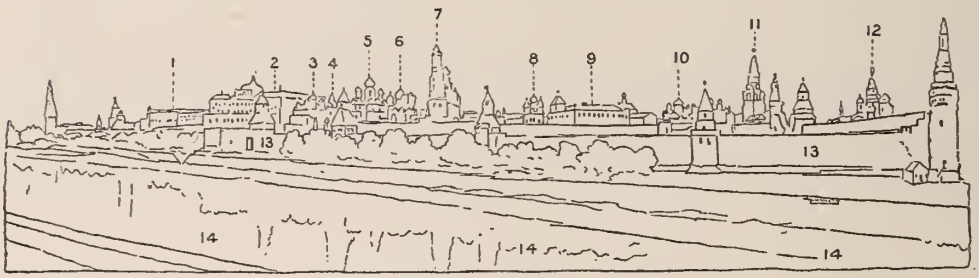
The Kremlin viewed from the opposite shore of the river Moskva. In the left foreground appears the quay, or railed embankment, with figures and a blue shadow cast by a building outside of the picture. Across the stream is the line of the quays, with a row of trees. Beyond, and forming the main body of this impressive composition, are the pink walls and the great buildings of the fortress enclosure with towers and domes gleaming in the sunlight. Over all is the great expanse of a blue sky with white clouds.

(With key to the buildings.)

Canvas: Height, 89 inches; length, 178 inches.

Exhibited at the Grosvenor Gallery, London, 1887; *and at the American Art Galleries, New York, where the Verestchagin collection was sold in* 1891.

Illustrated in Eugen Zabel's "Wereschtschagin," 1900, *p.* 56.



Key to No. 189.

1. The Orujeinaia Palata (Treasury), containing a rare collection of historical treasures.
2. The Great Palace of the Kremlin.
3. The Church of the Conception. This is the private church of former Tsars and Grand Dukes. The Tsarinas attended religious service in its chantry.
4. Terema, or Old Palace of the Tsars.
5. Church of the Archangel. Here are buried the Tsars and Grand Dukes. (In more recent times the Russian Emperors are buried in St. Petersburg.)
6. Church of the Assumption. Here the Metropolitans (as formerly the Patriarchs), of the Russo-Greek Church, are elected and inducted; here, too, the Tsars are crowned, and State ceremonies are solemnized.
7. Tower of Ivan Veliki (John the Great). The largest of its monster bells, named after the Tsar, fell to the ground, where it lay till raised on its present pedestal.
8. Chudof Monastery.
9. Small palace of the Kremlin.
10. Convent. Burial-place of the Tsarinas and Grand Duchesses.
11. Gate of Our Saviour. Every one passing through it must uncover the head.
12. Church of the Blessed St. Basil.
13. Walls of the Kremlin.
14. River Moskva.

THIRD EVENING'S SALE

WEDNESDAY, FEBRUARY 23, 1916

IN THE GRAND BALLROOM OF

THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREET

BEGINNING PROMPTLY AT 8 O'CLOCK

SCHOOL OF CIMABUE

ITALIAN

191—*MADONNA AND CHILD*

SMALL half-figure of the Virgin seated, in red draperies and head-dress lined with white; Infant in scarlet and blue dress, seated on His mother's lap; gold background.

Panel: Height, 10 *inches; width,* 7½ *inches.*

EARLY ITALIAN SCHOOL

192—*HEAD OF A MONK*

SMALL half-figure of an old monk, face seen in profile, white robe and cowl, holding a volume.

Panel: Height, 18 *inches; width,* 13 *inches.*

With an inscription on the back in which the name "Richard di Benedetto" and the date "23 di febbrajo 1447" occur.

EARLY FLEMISH

193—*THE CRUCIFIXION*

THE figure of Christ on the Cross in the center of the composition, the Virgin in blue and white to left, St. John in red to right; at foot of the Cross are a skull and bones; a winding valley, with hills and buildings on either side, forms the background.

Panel: Height, 15½ *inches; width,* 11½ *inches.*

Painted in the manner of Jan Mostaert.

RUSSIAN ICON

Byzantine Period

194—*MADONNA AND CHILD*

Half-figure of the Madonna, seated, in red and blue draperies, head inclined slightly to left, holding the Infant in red and dark draperies embroidered with gold. His left hand is outstretched and holds a globe; the nimbus in each case of beaten silver with leaf and flower pattern.

Panel: Height, 19 *inches; width,* 15 *inches.*

Purchased from the late H. O. Watson.

PIER FRANCESCO BISSOLO

Italian: *circa* 1492-1530

195—*MADONNA AND CHILD*

Half-length figure of the Virgin in gold-embroidered white dress and blue robe, auburn hair; she is holding the Infant, who is clad in reddish drapery, to her breast.

Panel: Height, 22 *inches; width,* 17 *inches.*

EARLY ITALIAN SCHOOL

196—*NATIVITY OF CHRIST*

View near the stable, with the Infant on a yellow cushion, and the Virgin in brown and gold-patterned robe kneeling in adoration; St. Joseph in dark dress; various figures, in ecclesiastical and other costumes, in adoration; two angel figures above, and traveler with staff to right.

Panel: Height, 18½ *inches; width,* 16 *inches.*

Purchased in Naples.

FRANCIS POURBUS THE YOUNGER

FLEMISH: 1569—1622

197—*HEAD OF A CHILD*

SMALL half-figure of a little girl in yellow gold-embroidered dress, auburn hair with pearl bands, pearl necklace, holding a robin in right hand.

Millboard: Height, 8½ inches; width, 7½ inches.

From the San Donato Collection of Prince Demidoff. Purchased from Messrs. Durand-Ruel.

PIERRE MIGNARD

FRENCH: 1610—1695

198—*PORTRAIT OF A GENTLEMAN*

BUST of a young gentleman in costume of black, white lace collar and long dark wig.

Canvas: Height, 12½ inches; length, 18½ inches.

REMBRANDT SCHOOL

199—*WOMAN AT PRAYER* (*Rembrandt's Mother*)

SMALL bust of an aged woman with long, black shawl over head and shoulders, jeweled ornaments in corsage; eyes closed, one hand only seen.

Panel: Height, 12¾ inches; width, 9¾ inches.

Purchased in Moscow by Messrs. Durand-Ruel and sold to Mr. Lambert. Probably derived from the etching by Riedel, reproduced in the "Klassiker der Kunst" volume on Rembrandt, p. 519.

REMBRANDT SCHOOL

200—*AN APOSTLE* (*Rembrandt's Father*)

HEAD of a bald, elderly man in dark-colored costume, red beard.

Canvas: Height, 17 *inches; width,* 13½ *inches.*

Purchased in Moscow by Messrs. Durand-Ruel and sold to Mr. Lambert. Probably a version of the picture at Kassel, Dr. Bode, No. 136, *and "Klassiker der Kunst," "Rembrandt," p.* 115.

QUENTIN MATSYS (or METSYS)

FLEMISH: 1460—1530

201—*VIRGIN AT PRAYER*

BUST of crowned youthful Virgin, in gray low dress, white headdress, long auburn hair falling over shoulders; hands joined as in prayer; green background.

Panel: Height, 16 *inches; width,* 11½ *inches.*

Purchased from M. C. Sedelmeyer, Paris.

From the same model as the "Vierge en Prières" in the Antwerp Gallery, No. 242, and of which there is a repetition in the National Gallery.

MARIOTTO ALBERTINELLI

ITALIAN: 1474—1515

202—*HOLY FAMILY*

GROUP of four figures. Fair-haired youthful figure of the Virgin in center, in pink and green draperies and green headdress, holding the Infant, who carries a cross and embraces St. John; St. Joseph to right; background conventional mountains.

Panel: Height, 24½ *inches; width,* 21 *inches.*

Purchased from the late T. J. Blakeslee.

In carved Renaissance frame similar to the Sebastiano del Piombo, No. 203.

SEBASTIANO DEL PIOMBO

(SEBASTIANO LUCIANI)

ITALIAN: 1485—1547

525 ~ 203—*MADONNA AND CHILD* Emanuel Gerli

THE Madonna seated to front, in yellow dress, yellow-lined green cloak and white headdress, fair hair, holding the nude Infant, whose hands are on His mother's sleeve; distant hills to right.

Panel: Height, 25½ *inches; width,* 20 *inches.*

Purchased from the late T. J. Blakeslee.

In carved Renaissance frame similar to the Mariotto Albertinelli, No. 202.

CIMA DA CONEGLIANO

(GIOVANNI BATTISTA DA CONEGLIANO)

ITALIAN: DIED *circa* 1517

700 ~ 204—*MADONNA AND CHILD* Mrs. E. D. Brayer

HALF-FIGURE of youthful Virgin seated in the open, in red dress, blue cloak, long white headdress; the Infant in greenish garment, holding rosebud in left hand; conventional trees to right, with castle on the edge of a cliff.

Panel: Height, 25½ *inches; width,* 19½ *inches.*

***From the collection of the Duke of Marlborough, May* 14, 1904, *No.* 19.**

GIOVANNI BATTISTA TIEPOLO

ITALIAN: 1696—1770

1250 ~ 205—*HOLY FAMILY* Otto Bernheimer Agent

FIGURE of the Virgin enthroned, in red and yellow draperies, holding the Infant, to whom the elderly St. Joseph is speaking; to right an angel holding a rosary in left hand and flower in right; Infant St. John asleep.

Canvas, arched top: Height, 23½ *inches; width,* 15 *inches.*

From a private collection in Northumberland and purchased in London.

JAN VAN RAVESTEYN (Attributed to)

1572—1657

206—*PORTRAIT OF A GENTLEMAN*

HEAD and shoulders of a young man in dark dress, white and gold-striped sleeves, pink sash across shoulder, white lace collar; brown hair, mustache and chin-tuft.

Canvas: Height, 25 *inches; width,* 20 *inches.*

Purchased from M. C. Sedelmeyer, Paris.

FRANÇOIS HUBERT DROUAIS (Period of)

FRENCH: 1727—1775

207—*AN AUNT OF KING LOUIS XVI OF FRANCE*

HALF-FIGURE, seated, of a young lady, in gray low-neck dress patterned with white, short sleeves, flower patterned corsage; powdered hair with flowers; bracelet on left arm with a miniature of an elderly man set with diamonds, fan in hand; bouquet of roses to left.

Canvas: Height, 25½ *inches; width,* 21 *inches.*

From the Ralph Bernal Collection, March, 1855, *No.* 761.

FRANÇOIS HUBERT DROUAIS (Period of)

FRENCH: 1727—1775

208—*AN AUNT OF KING LOUIS XVI OF FRANCE*

HALF-FIGURE of a middle-aged lady, seated, in blue low-neck dress covered with floral designs, white lace collar with neckband similar to dress, powdered hair dressed flat; brown curtain to right.

Canvas: Height, 25½ *inches; width,* 21½ *inches.*

From the Ralph Bernal Collection, March, 1855, *No.* 760.

This and the preceding are probably portraits of Madame Adélaïde (1732—1800) and Madame Victoire (1733—1799), daughters of Louis XV.

AFTER REMBRANDT

209—*PORTRAIT OF A LADY*

HEAD and shoulders, in brownish low-neck dress cut square, blue and white patterned corsage, long chain of pearls and precious stones over shoulders, pearl necklace and drop earrings; three-row pearl bracelet on right wrist; dark hair with pearl rope and black feather.

Panel: Height, 26 *inches, width,* 19½ *inches.*

Exhibited at South Kensington in 1891.

From the Hope of Deepdene Collection, purchased from Mr. A. Wertheimer of London, who bought the collection en bloc. No. XXIII in the Hope Catalogue of 1898, *with plate.*

SIR GODFREY KNELLER

ENGLISH: 1646—1723

210—*FAMILY GROUP*

GROUP of four small three-quarter-length figures, seated in the open near a sculptured bust of a man; the father in green costume, long yellow wig, the mother in yellow low-neck dress, the two children in brown and blue.

Canvas: Height, 26½ *inches; width,* 16 *inches.*

FERDINAND BOL

DUTCH: 1611—1681

(*Pupil of Rembrandt*)

211—*PORTRAIT OF REMBRANDT*

HALF-FIGURE of a stout, somewhat elderly man in red robes and black cap, brown hair, slight mustache and chin-tuft.

Canvas: Height, 26 *inches; width,* 22 *inches.*

Purchased in London by H. P. Watson.

BERNARDINO LUINI

ITALIAN: *circa* 1460—1530

212—*HEAD OF ST. JOHN THE BAPTIST*

BUST of the Saint with white drapery, auburn hair and beard, holding cross in left hand.

Panel: Height, 26½ *inches; width,* 19½ *inches.*

Purchased from Messrs. Dowdeswell & Dowdeswell.

GIOVANNI BUSI CARIANI

ITALIAN: *circa* 1514—1541

213—*HOLY FAMILY*

THE Virgin in blue and red draperies, seated in a high-backed red chair, holding the Infant, who looks down at the Donor, an elderly man kneeling with his hands joined as in prayer; a female saint on either side.

Panel: Height, 20 *inches; length,* 29½ *inches.*

From the San Donato Collection of Prince Demidoff.

SPANISH SCHOOL

214—*ST. MARK*

HALF-FIGURE of the Saint as an old man in red draperies, and with long gray beard, seated at a table writing in a book.

Canvas: Height, 29½ *inches; width,* 23 *inches.*

Purchased from M. C. Sedelmeyer of Paris as by Ribera.

GUILIAMO SAMANO

ITALIAN

215—*VIRGIN AND CHILD*

SMALL half-figure of the Virgin, in red and blue draperies, with yellow patterned headdress falling over her shoulders. She is holding the nearly nude Infant, who is seated on a white cushion, on her lap, the child's left foot in her left hand.

Panel: Height, 29½ inches; width, 22½ inches.

Purchased from Messrs. Dowdeswell & Dowdeswell.

SIR PETER LELY

ENGLISH: 1617—1680

216—*PORTRAIT OF A GENTLEMAN*

HEAD and shoulders of a middle-aged man, in dark-colored dress, white lace collar, brown curly wig.

Canvas—oval: Height, 29 inches; width, 24 inches.

FRANCIS POURBUS THE YOUNGER

FLEMISH: 1569—1622

217—*PORTRAIT OF A YOUNG LADY*

HALF-LENGTH figure of a young lady, in black gold-embroidered dress, broad white lace collar and cuffs, a string of pearls over her shoulders, pearl necklace with gold and jeweled pendant; auburn curly hair with pearl ornament; black and red cap.

Panel: Height, 29½ inches; width, 24½ inches.

GEORGE HENRY HARLOW

ENGLISH: 1787—1819

218—*PORTRAIT OF JOHN PHILIP KEMBLE*

The actor, born in 1757, died in 1823.

HALF-LENGTH, seated; red dress and dark-colored cloak, white collar, right elbow resting on folio volume, hand against face.

Canvas: Height, 29½ inches; width, 24½ inches.

Purchased from the late T. J. Blakeslee.

GEORGE ROMNEY

ENGLISH: 1734—1802

219—*PORTRAIT OF A LADY*

HALF-LENGTH figure of an elderly lady, seated and with head turned to left; gray dress, white fichu, black lace shawl, white headdress with satin ribbon tied in a bow under chin, gold earrings, hands (partly seen) on lap.

Canvas: Height, 29½ inches; width, 24½ inches.

Purchased from Messrs. Dowdeswell & Dowdeswell.

SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH: 1732—1792

221—*RICHARD YEO, R.A.*

Medallist and sculptor. Foundation member of the Royal Academy; died 1779.

HALF-LENGTH figure of a middle-aged man seated at a table with drawing board and compass, brown dress embroidered with gold, white neckerchief and cuffs, gray wig.

Canvas: Height, 29½ inches; width, 24½ inches.

Engraved by A. N. Sanders, 1877, on a small scale.

Graves and Cronin's "Works of Sir Joshua Reynolds," 1899, Vol. III.

SIR WILLIAM BEECHEY, R.A.

ENGLISH: 1753—1839

222—*PORTRAIT OF A LADY*

HALF-LENGTH figure of a young lady in white low-neck dress and white fichu; golden hair, with white lace cap.

Canvas: Height, 29½ inches; width, 25 inches.

From the collection of the Marquess of Normanby.

Purchased from the late S. P. Avery.

ANDREW GEDDES, A.R.A.

ENGLISH: 1789—1844

223—*HEAD OF AN ELDERLY MAN*

HALF-LENGTH figure of an elderly man, in dark dress, brownish felt hat, gray hair and beard; head turned to the right.

Canvas: Height, 30 inches; width, 24 inches.

Andrew Geddes was a deep student of Rembrandt's work. He visited Holland in 1839 for the express purpose of studying the Rembrandts there; his etchings also more nearly approach the high quality of those of the great Dutch master than any other modern artist's work.

WILLIAM DOBSON

ENGLISH: 1610—1646

224—*PHILIP, FIFTH EARL OF PEMBROKE*

Born in 1616; died in 1669.

HALF-LENGTH figure of a young man, seated in red plush chair, looking up to right, black dress and white collar, fair hair, mustache and chin-tuft, right elbow resting on back of chair.

Canvas: Height, 30 inches; width, 24½ inches.

Purchased from the late T. J. Blakeslee.

SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH: 1732—1792

225—*PORTRAIT OF HIMSELF*

HALF-LENGTH figure, when elderly and wearing spectacles, in green plush suit with high collar and neckerchief, gray wig, lips slightly parted.

Canvas: Height, 30 inches; width, 25 inches.

SIR THOMAS LAWRENCE, P.R.A.

ENGLISH: 1769—1830

226—*PORTRAIT OF A GENTLEMAN*

HALF-LENGTH figure, seated, of a middle-aged man, dark green coat with high collar, yellow waistcoat and lace handkerchief; striped red and yellow neck-ribbon with pendant of an order, gray hair; yellow background.

Canvas: Height, 30 inches; width, 25 inches.

The personage described above was President of Dulwich College, London.

GEORGE ROMNEY

ENGLISH: 1734—1802

227—*WILLIAM HERSCHEL, ESQ.*

HALF-LENGTH figure of an elderly man, seated in red chair, directed and looking to right, black coat, yellow waistcoat, white neckerchief, gray hair; hands clasped, holding walking stick.

Canvas: Height, 30 inches; width, 25 inches.

Purchased from Messrs. Dowdeswell & Dowdeswell.

GEORGE HENRY HARLOW

ENGLISH: 1787—1819

228—*PORTRAIT OF A LADY*

HALF-LENGTH figure of a young woman seated in the open and looking upward; low-neck red dress edged with white, short sleeves, dark curly hair falling over forehead; left elbow on arm of chair, hand raised to hair.

Canvas: Height, 30 inches; width, 25 inches.

Purchased from the late T. J. Blakeslee.

WILLIAM DOBSON

ENGLISH: 1610—1646

229—*PORTRAIT OF A GENTLEMAN*

HEAD and shoulders of a full-faced young man looking up to right, dark-colored coat, white shirt, fair curly hair.

Canvas: Height, 30 inches; width, 25 inches.

This is said to be a portrait of the poet John Milton.

SIR HENRY RAEBURN, R.A. (Period of)

ENGLISH

230—*PORTRAIT OF A LADY*

HALF-LENGTH figure of a young woman, seated, directed to left, looking at spectator, light green square-neck dress, white collar, black shawl over shoulders, curly hair, green cap. A good early English portrait more resembling Hoppner than Raeburn.

Canvas: Height, 30 inches; width, 25 inches.

Purchased from S. T. Smith, London, son of the author of Smith's "Catalogue Raisonné."

EARLY ITALIAN SCHOOL

231—*CHRIST RISING FROM THE SEPULCHRE*

THE figure of Christ, depicted in half-length, assisted from the sepulchre by an angel; Martha and Mary on either side.

Panel: Height, 32 inches; width, 28 inches.

Purchased from Dr. Paul Mersch of Paris.

FRANCISCO ZURBARAN

SPANISH: 1598—1662

232—*PORTRAIT OF A SYRIAN BISHOP*

WHOLE-LENGTH figure, standing, in golden robes, face seen in profile, long gray beard, right hand outstretched.

Canvas: Height, 35 inches; width, 21 inches.

ELISABETTA SIRANI

ITALIAN: 1638—1665

233—*HOLY FAMILY*

HALF-LENGTH figure of the Virgin, seated, in pink and blue draperies, golden hair, holding nude Infant towards St. John the Baptist, the two embracing; landscape background.

Canvas: Height, 30 inches; length, 35½ inches.

Purchased from the late T. J. Blakeslee.

SCHOOL OF TITIAN

ITALIAN

234—*THE MARRIAGE OF ST. CATHERINE*

THE Virgin in red, yellow and blue draperies, seated to left, holding forward the Infant Christ, who is placing the ring on the finger of St. Catherine; St. John to left.

Canvas: Height, 30½ *inches; length,* 37 *inches.*

Ascribed to LODOVICO CARRACCI

ITALIAN: 1555—1619

235—*MADONNA AND CHILD*

THREE-QUARTER-LENGTH figure of the Madonna, seated, in blue and red dress, hands joined as in prayer; she is looking down at the Infant, whose hands are outstretched towards her; on either side a youthful angel.

Canvas: Height, 36½ *inches; width,* 30 *inches.*

Purchased from the late T. J. Blakeslee.

ITALIAN SCHOOL

236—*THE HOLY FAMILY.*

THE Virgin enthroned, in red, blue and white draperies, holding the Infant to her shoulder; angel head to left, St. Joseph to right. Below the child St. John is holding a cross and is standing on a pedestal inscribed "S R C D P C V"; on either side a cardinal and a monk. A girl is seen behind the latter.

Canvas, arched top: Height, 37 *inches; width,* 23 *inches.*

BERNARD VAN ORLEY

1491—1542

237—*MADONNA AND CHILD*

THREE-QUARTER-LENGTH figure of the Virgin in green and red gold-embroidered draperies cut to V-shape at neck, close-fitting embroidered cap and transparent white veil, holding up nude Infant close to her face; gold background.

Carved frame with angels' heads.

Panel: Height, 38 inches; width, 22½ inches.

ANDREA DEL SARTO (Attributed to)

(ANDREA D'AGNOLO)

ITALIAN: 1487-1531

238—*MADONNA AND CHILD*

HALF-LENGTH figure of the Virgin in blue and red draperies and white headdress, seated, and holding the Infant in her lap; St. John to left, holding cross; pillar background.

Canvas: Height, 39 inches; width, 30½ inches.

FERDINAND BOL

DUTCH: 1611—1681

(*Pupil of Rembrandt*)

239—*PORTRAIT OF A LADY*

HALF-LENGTH figure of a young lady in dark-colored, gold-embroidered dress, corsage edged with white, dark hat embroidered with gold; fair hair, pearl earrings and necklace.

Canvas: Height, 32 inches; width, 25 inches.

Purchased from Edward Brandus.

This portrait was presented in 1787 by the Duc d'Orléans to Alexandre Pieyre, tutor to the Duc de Chartres (afterwards Louis Philippe), and came from the Palais Royal Collection. It was afterward the property of Madame de Genlis, the famous authoress.

BRONZINO

(CRISTOFANO ALLORI)

ITALIAN: 1577—1621

825 L. E. Aldred

240—*PORTRAIT OF LEONORA DE TOLEDO*

HALF-LENGTH figure, in full-front view, brown dress embroidered with gold, pearl rope around shoulders, pearl necklace, brown hair with flat cap adorned with pearls; handkerchief in right hand, left hand just above the waist.

Panel: Height, 32½ inches; width, 26 inches.

A version of the portrait in the Royal Gallery, Berlin.

CATHERINE READ

ENGLISH: DIED IN 1778

2000 ~ Otto Bernet Agent

241—*CHILD AND PARROT*

NEARLY whole-length figure of a young girl in yellow-patterned dress, long brown sash and pink and white lace bonnet, walking in a landscape; a parrot perched on the back of her left hand.

Canvas: Height, 33 inches; width, 27½ inches.

Purchased from Messrs. T. Wallis & Son, London.

SIR THOMAS LAWRENCE, P.R.A. (School of)

ENGLISH

1000 ~ Otto Bernet Agent

242—*MRS. JULIANA DINE*

HALF-LENGTH figure of a middle-aged lady, seated in front view, white dress edged with white lace, yellowish cloak over shoulders, ruby and pearl brooch at center of corsage, two-row pearl necklace, pearl rope earrings, fair hair, white turban; landscape background.

Canvas: Height, 36 inches; width, 28 inches.

Purchased from Messrs. Arthur Tooth & Son.

REMBRANDT SCHOOL

243—*PORTRAIT OF A LADY WITH A FAN*

HALF-LENGTH figure, in green dress, brown fur cloak, pearl chain, necklace, bracelets and earrings; black cap with brown feather; left hand resting on right and holding fan.

Canvas: Height, 36½ *inches; width,* 29 *inches.*

Purchased from Messrs. T. Wallis & Son, London.

Probably by Ferdinand Bol (1611-1681).

GABRIEL METSU

DUTCH: 1630—1667

244—*THE TOAST*

AN interior with seven figures, three men, three women and a boy; the hostess standing, with back to the spectator, in white satin dress and pink jacket edged with white fur; the others are seated at a table and toasting the health of the lady; a page boy is bringing in refreshments; guitar on sofa to left.

Canvas: Height, 37 *inches; width,* 24½ *inches.*

Purchased from M. C. Sedelmeyer, of Paris.

JOHN RUSSELL, R.A.

ENGLISH: 1745—1806

245—*PORTRAIT OF A YOUNG GENTLEMAN*

THREE-QUARTER length, standing; in brown coat, yellow waistcoat, green breeches, white stock, long, fair hair falling over shoulders; left arm resting on ledge, hand holding gloves, right hand on hip, green background.

Canvas: Height, 38 *inches; width,* 31½ *inches.*

Purchased from Messrs. Agnew & Sons, London.

REMBRANDT SCHOOL

246—*PORTRAIT OF A RABBI*

HALF-LENGTH of an elderly man, seated and looking at spectator, in robes of office, with belt and white turban; hands clasped.

Canvas: Height, 38 *inches; width,* 32 *inches.*

A study of the Duke of Devonshire's picture, described by Dr. Bode, No. 199, *and illustrated in the "Klassiker der Kunst" volume on Rembrandt, p.* 186.

KAREL DU JARDIN

DUTCH: 1625—1678

247—*PORTRAIT OF A GENTLEMAN*

HALF-LENGTH figure of an elderly man, seated, in dark-colored dress and gray robes; long gray curly hair or wig.

Canvas: Height, 39½ *inches; width,* 24½ *inches.*

SIR ANTON VAN DYCK (Period of)

FLEMISH: 1599—1641

248—*PORTRAIT OF A GENTLEMAN*

THREE-QUARTER length of a middle-aged man, in dark green dress, white gauffered ruffle, white cuffs, brown hair, mustache and closely trimmed beard; yellow gloves in right hand; red covered table to right.

Canvas: Height, 39 *inches; width,* 31 *inches.*

CORNELIS DE VOS

FLEMISH: *circa* 1585—1651

249—*LADY AND CHILD*

HALF-FIGURE of a middle-aged lady, seated, in dark gold-embroidered dress and white gauffered ruff; the child, standing to left, in yellow dress with pendent cross, is holding an apple in her left hand and a toy dagger in the right.

Panel: Height, 40½ *inches; width,* 31 *inches.*

Bought from Messrs. Dowdeswell & Dowdeswell, by the late T. J. Blakeslee.

ITALIAN SCHOOL

250—*PORTRAIT OF POPE JULIUS II*

THREE-QUARTER length of an elderly man, seated in a red chair, scarlet cape, white gown and white edged cap, gray beard and mustache; arms resting on elbows of chair, a ring on index finger of right, and third finger of left hand.

Canvas: Height, 41½ *inches; width,* 31½ *inches.*

Apparently a version of Raphael's portrait in the Uffizi, Florence.

Purchased from Messrs. Dowdeswell & Dowdeswell.

ANDREA PREVITALI

ITALIAN: 1480—1528

251—*THE ANNUNCIATION*

SMALL whole-length figure of the angel Gabriel, in a flowing gown of white and blue, with richly-brocaded vest and white sleeves; long massed golden hair; he is kneeling on his left knee, his right hand holding an upright lily-branch, his left hand against breast.

Canvas: Height, 42½ *inches; width,* 27½ *inches.*

Purchased from Professor Lava of Overzo, Italy, 1902.

From the collection of Clement A. Griscom, Esq., Philadelphia.

GIOVANNI SANTI

ITALIAN: *circa* 1435—1494

(*Father of Raphael*)

252—*HOLY FAMILY*

NEARLY whole-length of the Madonna, in blue and red draperies, kneeling in adoration before the fair-haired Child, who reclines on a dark cushion; to left the infant St. John holding cross with scroll inscribed "Ecce Agnus Dei"; to left, also, shepherd boy with sheep.

Panel: Height, 40½ *inches; width,* 25½ *inches.*

Purchased from Messrs. Dowdeswell & Dowdeswell.

EARLY GERMAN SCHOOL

253—*ADORATION OF THE MAGI*

WHOLE-LENGTH figure of the Virgin, seated in a building with high pillars; the Child seated on her lap, His right hand in the gold casket of coins held towards Him by the kneeling Wise Man; the second of the group is standing and is also holding a casket, and to left an Ethiopian is carrying another.

Panel: Height, 41 *inches; width,* 27 *inches.*

UNKNOWN FLEMISH ARTIST

254—*PORTRAIT OF A LADY AS A NUN*

THREE-QUARTER length of a lady in nun's dress holding in left hand a Book of Hours, right hand resting on red covered table.

Canvas: Height, 43½ *inches; width,* 34½ *inches.*

From the Bergamo Museum.

ANTONIO PEREZ

SPANISH: DIED *circa* 1580

255—*THE CONSECRATION OF A BISHOP*

THE youthful Virgin enthroned to right, in red and blue draperies and with gold crown, holding, with the assistance of an angel, a broad scarlet sash over the head of an ecclesiastic, who is kneeling in prayer; cherubs' heads above.

Panel: Height, 45 inches; width, 35½ inches.

Signed on left.

GERBRAND VAN DEN EECKHOUT

DUTCH: 1621—1674

256—*THE TRIBUTE MONEY*

INTERIOR with six figures of elderly men and women; Christ in the center, in blue and scarlet robes, his right hand outstretched towards the hand of a man who holds a coin. A fine portrayal of this religious subject.

Canvas: Height, 35 inches; length, 47½ inches.

From the Earl of Dudley's Collection.

LODEWIJK VAN DER HELST

DUTCH: 1645—1680

257—*PORTRAIT OF A LADY*

THREE-QUARTER length of a young lady standing by a pillar; in black dress, white plain collar, white cuffs, pearl necklace, large earrings of gold and precious stones, auburn hair with pearl and white ribbon ornaments; left hand resting on collar; green and gold curtain.

Canvas: Height, 46 inches; width, 35½ inches.

GOVAERT FLINCK

DUTCH: 1616—1660

258—*KING LEAR*

THREE-QUARTER length figure of King Lear, in pink and ermine robes and pink skull cap, leaning on a sofa and looking up to right; gray hair and long beard.

Canvas: Height, 46½ *inches; width,* 35 *inches.*

Purchased from Messrs. Laurie through the late T. J. Blakeslee.

JUAN CARREÑO DE MIRANDA

SPANISH: 1614—1685

259—*PORTRAIT OF A SPANISH PRINCESS*

WHOLE-LENGTH portrait of a young child, standing, in light blue dress embroidered with flowers in gold, center of corsage and sleeves with pearl ornaments, pearl rope over shoulders; brown hair dressed flat over forehead and ears; pillar to left, red curtain to right.

Canvas: Height, 47 *inches; width,* 33½ *inches.*

Purchased from the late Stanford White.

NICOLAES MAES

DUTCH: 1632—1693

260—*PORTRAIT OF A LADY*

THREE-QUARTER length of an elderly lady, seated; dark green and white dress, white sleeves, gauffered cap and headdress, pink rose held up in right hand; watch with green ribbon chain on red-covered table to right. A strong work of this painter, showing the influence of his master Rembrandt.

Canvas: Height, 48 *inches; width,* 39 *inches.*

Purchased from Messrs. Dowdeswell & Dowdeswell.

SIR GODFREY KNELLER

ENGLISH: 1646—1723

261—*PORTRAIT OF A LADY*

THREE-QUARTER length of middle-aged woman, standing, in blue low-neck dress, edged with white; dark hair, right arm resting on balustrade, left holding a spray of flowers.

Canvas: Height, 45 inches; width, 36½ inches.

FRANCIS COTES, R.A.

ENGLISH: 1726—1770

262—*MARCHIONESS OF ROCKINGHAM*

Mary, daughter and heiress of Thomas Bright (formerly Liddell) of Badsworth, Co. York; born in August, 1736; married, February 26, 1752, Charles, 2nd and last Marquess of Rockingham, the eminent statesman; died at Hillingdon House, Uxbridge, December 19, 1804. A long account of this accomplished lady was published in *The Gentleman's Magazine* of February, 1805.

THREE-QUARTER-LENGTH figure, seated, in green low-neck dress edged with brown fur and white shawl, a red rose at center of corsage; dark hair, of which a plait falls over her left shoulder; right arm resting on a table on which are pearls and jewels, pillar and curtain background.

Canvas: Height, 44½ inches; width, 39½ inches.

Purchased from S. T. Smith, London, son of the author of Smith's "Catalogue Raisonné," as a work by Sir Joshua Reynolds.

BARTOLOMMEO SCHIDONE

ITALIAN: 1560—1616

263—*MADONNA AND CHILD*

THE Madonna seated in red draperies and white loose headdress; holding up with right hand a white robe on which the Infant rests; to right St. Elizabeth and St. John, towards whom the Infant Christ is leaning.

Canvas: Height, 45½ *inches; width,* 37½ *inches.*

Purchased from the late T. J. Blakeslee.

ERCOLE DI ROBERTO GRANDI

ITALIAN: DIED IN 1495

264—*THE MARRIAGE OF ST. CATHERINE*

THE Virgin seated, in red dress, blue gold-embroidered cloak and white transparent headdress, holding the Infant, who is in the act of placing the ring on the finger of St. Catherine; she is kneeling to right and is dressed in blue and red; behind her a female saint is standing and writing in an open book, and overhead a cherub; to right St. Sebastian with loin cloth and arrows in chest and leg; St. John with cross and scroll inscribed "Ecce Agnus Dei," and near him St. Joseph; landscape and church tower in the distance.

Panel: Height, 43 *inches; width,* 38½ *inches.*

Purchased from Messrs. Dowdeswell & Dowdeswell.

GIOVANNI FRANCESCO BARBIERI

(Called "GUERCINO")

Italian: 1591—1666

265—*THE DOUBTING ST. THOMAS*

Interior with five figures; in the center half-length life-size figure of Christ, who has drawn back His white robes and is exposing the wound in His side; three elderly disciples in the background.

Canvas: Height, 41½ inches; width, 49½ inches.

Purchased from M. C. Sedelmeyer, Paris.

TADDEO GADDI SCHOOL

Italian

266—*TWO SAINTS*

Two female saints in red, gold-embroidered robes, one holding pen and book and the other a small box; gold background.

Panel with double arched top: Height, 55½ inches; width, 27½ inches.

Purchased from the late Mr. Martin Colnaghi, London.

DUTCH SCHOOL

267—*ADORATION OF THE MAGI*

Interior with numerous figures. To left the Virgin in red dress trimmed with white, and flowing blue cloak, is holding the Infant towards the kneeling figure of the venerable-looking leader of the Wise Men; behind him a fair-haired youth and three men, one in red cloak and white turban, the two others in armor; the elderly St. Joseph is seen behind the Virgin.

Canvas: Height, 46 inches; length, 50½ inches.

Purchased from Messrs. Dowdeswell & Dowdeswell.

Esteemed by the owner as one of the finest pictures in his collection.

PAOLO VERONESE (Attributed to)

ITALIAN

268—*A LADY HOLDING A MINIATURE*

HALF-FIGURE of a lady seated, in red low-neck dress, edged with white lace; a jewel case on her lap, and holding in her extended hand a locket with a miniature which seems to awaken tender recollections.

Canvas: Height, 50½ *inches; width,* 40½ *inches.*

GEORGE HENRY HARLOW

ENGLISH: 1787—1819

269—*MRS. DUDLEY RYDER* (*née Nœsmith*)

THREE-QUARTER length, age about twenty-five, standing, looking to left, low-neck white dress with rosebuds, pink and white shawl, pearl bracelet and earrings. A male portrait—a companion picture—hangs in the Lille Museum in France.

Canvas: Height, 54 *inches; width,* 44 *inches.*

From the collection of her grand-niece, Miss Farquharson.

Purchased from the late S. P. Avery.

SIR MARTIN ARCHER SHEE, P.R.A.

ENGLISH: 1764—1850

270—*PORTRAIT OF MRS. DILLINGHAM*

THREE-QUARTER length, standing by a pillar and red curtain, black low-neck dress, with short sleeves; dark hair in ringlets, bound with pearl band, brilliant and ruby brooch at corsage, brilliant bracelet on left arm, white gloves; landscape to left.

Canvas: Height, 55½ *inches; width,* 41 *inches.*

SIR PETER PAUL RUBENS

FLEMISH: 1577—1640

271—*VIRGIN AND CHILD*

THE Virgin, in red dress and flowing white headdress, seated to left holding the Infant on her lap; elderly St. Elizabeth in black dress and white turban, leading St. John seated on a lamb; pillars in background, sky to left.

Canvas: Height, 56½ inches; width, 43½ inches.

Purchased from Messrs. Durand-Ruel.

IL TINTORETTO

(JACOPO ROBUSTI)

ITALIAN: *circa* 1519—1594

272—*THE MARRIAGE OF ST. CATHERINE*

WHOLE-LENGTH figure of the Virgin, in blue and red draperies and light transparent headdress; she is holding the nearly nude Infant with her left hand; His open right hand, with the ring, is extended towards the young St. Catherine.

Panel: Height, 57 inches; width, 45½ inches.

Purchased from Messrs. Durand-Ruel.

ANTONIO PEREDA

SPANISH: 1599—1699

273—*THE BREAKING OF BREAD*

INTERIOR with three figures seated at a white carved table. Christ in scarlet cloak, attended by two Disciples, is holding a loaf of bread and invoking a blessing.

Canvas: Height, 44½ inches; length, 68½ inches.

Purchased from Messrs. Durand-Ruel.

SCHOOL OF SIR ANTON VAN DYCK

FLEMISH

600 — O. Kreser

274—*THE MARRIAGE OF ST. CATHERINE*

WHOLE-LENGTH of the Virgin, seated, to left, in brown and blue draperies; the Infant in white, seated on her lap, placing the ring on the finger of St. Catherine, who is in red and brown draperies with long auburn hair, and is kneeling to right; to left pillar, curtain overhead.

Canvas: Height, 57½ *inches; length,* 60 *inches.*

Purchased in London as a Van Dyck by the late T. J. Blakeslee.

TITIAN

(TIZIANO VECELLI)

Circa 1484—1576

275—*THE DEAD CHRIST*

1100 — K. Gilchrist

GROUP of eight life-size figures. The dead Christ at full length with white drapery extended across the whole length of the picture, the crown of thorns on floor to left; the background occupied by seven male and female saints weeping, one to right holding the nails drawn from the body of the Christ. The agony of grief displayed upon the faces of the attendant figures displays the master hand and wonderful conception of the artist.

Canvas: Height, 55½ *inches; length,* 78½ *inches.*

Purchased from M. Sedelmeyer, Paris.

ALLAN RAMSAY

ENGLISH: 1713—1784

276—*GEORGE THE THIRD*

King of Great Britain and Ireland; born in 1738; succeeded to the Throne in 1760; died in 1820.

WHOLE-LENGTH, life-size, standing, looking to left, in state robes with ermine cloak, gold coat and breeches, white stockings and shoes with gold buckles; pillar and pink curtain background.

Canvas: Height, 82 inches; width, 52 inches.

Of the same provenance as the companion portrait of Queen Charlotte, No. 277.

ALLAN RAMSAY

ENGLISH: 1713—1784

277—*QUEEN CHARLOTTE*

Wife of George the Third, born in 1744; married 1761, died 1818.

WHOLE-LENGTH, life size, standing by a pillar, in state robes with ermine cloak, left hand on crown which rests on green cushion to right.

In the original carved frame.

Canvas: Height, 82 inches; width, 52 inches.

Presented to General Lord Hill, a distinguished officer in the Peninsular campaign, for bravery.

Allan Ramsay, who was Portrait Painter to George III, painted a large number of state portraits of the King and Queen.

DANIEL MYTENS

DUTCH: —1656 (?)

British Galleries

E 50 "

278—*THE MARQUESS OF HUNTLEY*

George Gordon, second Marquess of Huntley, a firm adherent of Charles I, during the Rebellion, and beheaded in 1649.

WHOLE-LENGTH, life size, standing; in steel breastplate, yellow coat with open sleeves and embroidered with silver, white lace collar and cuffs, red breeches embroidered with silver, yellow leather high boots with spurs; left hand holding hilt of sword, baton in right; helmet on table to left; long black hair; pillar and green curtain background.

Canvas: Height, 85 inches; width, 50 inches.

Purchased from the late T. J. Blakeslee.

FOURTH AND LAST EVENING'S SALE

THURSDAY, FEBRUARY 24, 1916

IN THE GRAND BALLROOM OF

THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREET

BEGINNING PROMPTLY AT 8 O'CLOCK

JOHN CONSTABLE, R.A.

English: 1776—1837

279—*STUDY*

Open-air study on Hampstead Heath, with trees and stormy cloud effects, and a red-coated man in a boat.

Canvas: Height, 20½ inches; length, 24 inches.

The study described above hung for many years in the studio of Jules Dupré.

JAN MIENSE MOLENAER

Died in 1668

280—*MAN DRINKING*

Bust of smiling man in brown coat and large hat, holding up a large earthenware jug.

Panel: Height, 26½ inches; width, 19½ inches.

Signed to right.

Purchased from Messrs. Dowdeswell & Dowdeswell.

JAN VAN GOYEN

Dutch: 1596—1666

281—*MARINE*

View of seacoast and river, a double tower with spires and other buildings partly in ruins to right, boats and figures at foot; flat landscape in the distance.

Panel: Height, 15½ inches; length, 20½ inches.

Signed with initials on the barrel in center of the river.

GIROLAMO DA SANTA CROCE

ITALIAN: *circa* 1519—1549

282—*MADONNA AND CHILD*

SMALL half-figure of the Virgin enthroned, in blue, red and white draperies, nursing the Infant, who rests on a white cushion; to left elderly bearded saint carrying a miniature tower, to right a monk.

Panel: Height, 17½ *inches; length,* 24½ *inches.*

Purchased from the late Mr. Martin Colnaghi, who obtained it from a palace in Rome.

EARLY ITALIAN SCHOOL

283—*THE MARRIAGE OF ST. CATHERINE*

SMALL whole-length figure of the Virgin, in red, blue and green draperies, seated in the open, holding the Infant forward towards St. Catherine, who is in yellow and pink draperies, kneeling and holding a palm branch in left hand; overhead two youthful angels holding wreaths.

Panel, arched top: Height, 16½ *inches; width,* 11 *inches.*

ADRIAAN VAN DER WERFF

DUTCH: 1659—1703

1600 Otto Bernet Agent

284—*THE INCREDULITY OF ST. THOMAS*

INTERIOR with numerous highly finished figures smaller than life; Christ standing to right, in white loin drapery and red loose cloak; St. Thomas seated to left, in brown and blue robes, holding a volume in left hand, index finger of right on the wound in the Saviour's side.

Height, 21 *inches; width,* 18 *inches.*

Exhibited at the British Institution, 1818, *No.* 17, *by H. P. Hope, and at South Kensington Museum,* 1891, *with the Hope Collection.*

Catalogue of the Hope of Deepdene Collection, 1898, *No.* 51, *with illustration.*

Bought from Mr. A. Wertheimer of London, who purchased the Hope Collection en bloc.

IL SASSOFERRATO

(GIOVANNI BATTISTA SALVI)

ITALIAN: 1605—1685

Emanuel Gerli

325

285—*MADONNA PRAYING*

BUST of the Virgin in white and red dress, blue cloak, white head-dress, fair hair; hands joined as in prayer.

Canvas: Height, 18½ *inches; width,* 15 *inches.*

GIROLAMO DA TREVISO

(GIROLAMO DI PIER-MARIA PENNACCHI)

ITALIAN: 1497—1544

286—*HOLY FAMILY*

SMALL half-figure of the Virgin in red and green robes, white headdress, standing near a balcony, on which the Infant is seated on white drapery and holding an open book; St. Joseph, in yellow cloak and with staff, is behind the Virgin; overhead a pink curtain; a border of green leaves bound with pink ribbon surrounds the group.

Canvas: Height, 24 inches; width, 18½ inches.

From the collections of the Duke of Roxburghe and Henry Doetsch, sold at Christie's, June, 1895, No. 70.

CESARE DA SESTO

ITALIAN: *circa* 1480—1521

287—*MADONNA AND CHILD*

HALF-FIGURE of the Madonna in red and blue draperies and with auburn hair, the Infant resting His arms on His Mother's neck; St. Joseph to right, in red dress and looking over his shoulder at spectator; green curtain background. This picture is noted as the only Madonna whose face bears a resemblance to the features of Christ as portrayed in all schools of art.

Panel: Height, 25½ inches; width, 20 inches.

From the collection of the Marchese Marsiglia of Bologna.

ANDREA SALAI

ITALIAN: BORN *circa* 1480

1950 00 288—*MADONNA AND CHILD*

HALF-FIGURE of the Madonna in red and blue draperies, seated and nursing the Infant, whom she holds with both hands.

Panel: Height, 25½ inches; width, 20½ inches.

From the collection of the Rev. W. H. Wayne, of Willy Rectory, Broseley, Salop.

Exhibited at Burlington House, London, in 1882, *No.* 200; *and at the New Gallery in* 1894, *No.* 200 (*as by Andrea Solario*).

PAULUS MOREELSE

DUTCH: 1571—1638

2000 00 289—*BARTHOLOMEUS VAN SEGWAERT, SHERIFF OF DORDRECHT,* 1607

HALF-FIGURE of middle-aged man in black and gray dress, and elaborate white lace collar; brown hair, mustache and chin-tuft.

Panel: Height, 26½ inches; width, 20½ inches.

Purchased from Messrs. Durand-Ruel.

The date 1623, at the top of the portrait, is probably the year of van Segwaert's death.

BARTHOLOMEUS VAN DER HELST

DUTCH: 1611—1670

290—*PORTRAIT OF A GENTLEMAN*

HEAD and shoulders in an oval of an elderly man, in black dress, plain white collar with tassels; long black curly hair, slight mustache and chin-tuft.

Canvas: Height, 27½ inches; width, 21½ inches.

Signed to right.

CORNELIS JANSSENS VAN KEULEN

DUTCH: *circa* 1590—1662

291—*PORTRAIT OF A GENTLEMAN*

HALF-FIGURE of middle-aged man in an oval; black dress, white circular collar, fair hair and mustache.

Panel: Height, 28½ inches; width, 23½ inches.

Signed with initials and dated 1625 *in lower right-hand corner.*

SIR THOMAS LAWRENCE, P.R.A.

ENGLISH: 1769—1830

292—*THE SISTERS*

HALF-FIGURES of two golden-haired girls, in gray and white dresses, in a landscape, holding a dove.

Canvas: Height, 28½ inches; width, 23½ inches.

Purchased from Messrs. T. Wallis & Son, London.

THOMAS BARKER

(Known as BARKER OF BATH)

English: 1769—1847

Jacob Rossbach

850a

293—*THE OLD MERCHANT*

Head and shoulders of an old man with long gray hair and beard, looking at the spectator; dark-colored dress, holding with left hand the leaf of an open volume, apparently a ledger.

Canvas: Height, 29 inches; width, 24 inches.

Purchased in London through the late T. J. Blakeslee.

This is a fine example of the skill with which Barker of Bath so cleverly imitated Rembrandt that some of his pictures have passed as genuine works of the great Dutch master.

SIR PETER LELY

English: 1617—1680

575c

294—*THE DUCHESS OF LEICESTER*

Otto Bernet Agent

Half-figure of young lady, in an oval, directed to right and looking at spectator; brown and white low-neck dress with short sleeves, garnished with pearls and precious stones, pearl necklace; fair curly hair falling over shoulders and bound with pearls.

Canvas: Height, 29 inches; width, 24 inches.

Purchased from Messrs. Arthur Tooth & Son.

JAN VAN RAVESTEYN

1572—1657

295—*PORTRAIT OF A LADY*

HALF-LENGTH of a young lady of quality, in dark-colored dress embroidered with gold, large white gauffered collar, four-row pearl necklace, white lace cap, pearl earrings; left hand gloved and holding glove of right.

Canvas: Height, 29½ inches; width, 24½ inches.

Purchased from M. C. Sedelmeyer, Paris.

JAMES WARD, R.A.

ENGLISH: 1769—1859

296—*PORTRAIT OF A GENTLEMAN*

HALF-FIGURE of an elderly, fresh-colored man in green coat with white shirt and front, scant gray hair and side whiskers.

Canvas: Height, 29½ inches; width, 24½ inches.

Purchased in London.

SIR THOMAS LAWRENCE, P.R.A. (?)

ENGLISH: 1760—1830

297—*PORTRAIT OF A LADY*

A FINE and most attractive picture. Half-figure of young woman seated, looking at spectator, in deep red dress cut to V-shape, white collar, dark curly hair falling over ears, large red hat lined with white and black feather.

Canvas: Height, 29½ inches; width, 25 inches.

CORNELIS JANSSENS VAN KEULEN

DUTCH: *circa* 1590—1662

298—*PORTRAIT OF A GENTLEMAN*

HALF-LENGTH of middle-aged man, in gold studded armor, yellow sash, white lace collar; long dark hair, slight mustache and chin-tuft.

Canvas: Height, 29½ inches; width, 24½ inches.

Purchased from M. C. Sedelmeyer, Paris.

SIR JOHN WATSON GORDON, R.A.

ENGLISH: 1790—1864

299—*PORTRAIT OF A LADY*

HALF-FIGURE, seated, of a lady about thirty years of age, in red, low-neck dress, trimmed with white, jeweled pendant at center of corsage, blue cloak across shoulders, end held by left hand; straw hat with pink feather, dark hair.

Canvas: Height, 29½ inches; width, 25 inches.

Purchased by Mr. Lambert in Edinburgh.

JAN VERSPRONCK

DUTCH: 1597—1662

300—*PORTRAIT OF MYNHEER TEN EYCK*

HALF-FIGURE of an elderly man with rubicund face, seated; in black dress and large black hat, white muslin collar, brown mustache and chin-tuft.

Canvas: Height, 29½ inches; width, 25½ inches.

From the T. Humphry Ward Collection.

Purchased from Messrs. Dowdeswell & Dowdeswell.

SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH: 1732—1792

301—*PORTRAIT OF MRS. BENNETT*

HALF-FIGURE of elderly lady, white dress, red and gold corsage trimmed with blue ribbon, white crossover, blue ribbon bow at neck, white lace cap, gray hair.

Canvas: Height, 30 inches; width, 25 inches.

Purchased from Mr. Thomas McLean, London.

Painted about 1760, and probably the picture sold with that of Mr. Bennett at Greenwood's auction rooms in London, April 14, 1796, No. 24. As in many of Sir Joshua's pictures the colors have somewhat faded.

SIR WILLIAM BEECHEY, R.A.

ENGLISH: 1753—1839

302—*PORTRAIT OF MRS. NOSWORTHY*

HALF-FIGURE of a young lady seated at a balcony, in white low-neck dress, with short sleeves; lace collar, fair curly hair falling over forehead, gold earrings; left elbow resting on red-covered table, yellow gloves, fan in left hand; trees in distance to right.

Canvas: Height, 30 inches; width, 25 inches.

Purchased from Messrs. Arthur Tooth & Sons.

FRANCIS COTES, R.A.

English: 1726—1770

720 Julian F. Detmer

303—*THE COUNTESS OF MEXBOROUGH*

Sarah Delaval, married first in 1760 Lord Pollington, afterwards Earl of Mexborough; and secondly, in 1780, the Rev. S. Hardcastle; died in 1821.

Half-figure of middle-aged lady, in red low-neck dress garnished with pearl ornaments, short sleeves trimmed with white, dark hair, of which a plait falls over right shoulder; red curtain to right.

Canvas: Height, 30 inches; width, 25 inches.

Purchased from the late T. J. Blakeslee.

JOHN HOPPNER, R.A.

English: 1758—1810

Arthur Kyle

1900 ### 304—*PORTRAIT OF A LADY*

Half-figure of a middle-aged lady, standing; in white low-neck dress, white lace head-dress, the ends of which fall over shoulders; yellow waistband, white shawl with black pattern and edged with red.

Canvas: Height, 30 inches; width, 25 inches.

Purchased from M. C. Sedelmeyer, Paris.

WILLIAM OWEN, R.A.

ENGLISH: 1769—1825

305—*PORTRAIT OF A GENTLEMAN*

HALF-FIGURE of a stout elderly man, painted in the manner of Raeburn, with rubicund face and brown hair, seated in a red chair; in blue coat with large collar, yellow waistcoat and white stock.

Canvas: Height, 30 inches; width, 25 inches.

Purchased from the late T. J. Blakeslee.

THOMAS GAINSBOROUGH, R.A.

ENGLISH: 1727—1788

306—*LANDSCAPE*

ON the right a river with numerous boats and figures, on the left trees and field of grain; a windmill in the distance near the center of the picture.

Canvas: Height, 21½ inches; length, 33 inches.

Purchased from Messrs. Arthur Tooth & Sons.

AERT VAN DER NEER

DUTCH: 1604—1677

307—*RIVER SCENE*

MOONLIGHT scene on a broad river, with boats, figures and ducks swimming; houses, trees and figures, with buildings, a church spire and a windmill, are seen on either side.

Canvas: Height, 20½ inches; length, 32½ inches.

Signed with initials in lower right-hand corner.

BERNARD VAN ORLEY

1491—1542

308—*VIRGIN AND CHILD*

HALF-LENGTH of the Virgin seated in a carved niche, in blue and white draperies, white transparent headdress; the nude Infant, seated on her lap on white drapery, is taking a fig from his Mother; conventional landscape to right and left.

Panel: Height, 29 inches; width, 25 inches.

Purchased from Messrs. Durand-Ruel.

JAKOB VAN RUYSDAEL

DUTCH: *circa* 1630—1682

309—*LANDSCAPE*

LANDSCAPE with evening effects; an old cottage and trees on the brow of a hill; a rustic wood bridge over a stream, through which a man is driving a flock of sheep.

Panel: Height, 24½ inches; length, 33 inches.

Signed in lower left-hand corner.

Purchased from Messrs. Durand-Ruel.

JAN VAN GOYEN

DUTCH: 1596—1666

310—*ON THE RIVER*

A BROAD river with numerous boats, some fully rigged and flying pennants, figures rowing and fishing on the left; ancient building and landing stage, from which a man is fishing with a line, to right.

Height, 27 inches; length, 38 inches.

Signed with initials on stern of boat to left.

From the San Donato Collection of Prince Demidoff.

Purchased from Messrs. Durand-Ruel.

EARLY GERMAN SCHOOL

375.00 311—*GROUP OF WORSHIPPERS* Otto Bernet Agent

A GROUP of four figures. Three female saints, one (perhaps St. Barbara) in blue and red draperies holding a cross in her right hand, and a miniature carved tower in her left, in conversation with a companion in bluish white dress and red headdress; the third saint, in red and blue, holds an open book; to left a Pope holding a crozier, and pointing with finger to right; gold background.

Panel: Height, 26½ inches; length, 30 inches.

Purchased from the late H. O. Watson.

JAN BRUEGHEL

FLEMISH: 1568—1625

625.00 312—*THE RAISING OF LAZARUS* W. W. Seaman Agent

A CROWDED and animated scene in the open with numerous men and women in brilliant costumes, Christ in scarlet robes appearing from the right and pointing towards Lazarus, who is in loin cloth and white head bandage; evening effects.

Panel: Height, 24 inches; length, 39 inches.

IL PARMIGIANO

(FRANCESCO MAZZUOLA)

ITALIAN: 1504—1540

325.00 313—*HOLY FAMILY* W. W. Seaman Agent

THE Virgin seated in red and blue robes, holding the Infant, who is stretching forth His right hand towards an inscribed scroll held by the child St. John; elderly St. Joseph to right.

Panel: Height, 35 inches; width, 26 inches.

313a

700.00 A. del Sarto W. G. Dery

ALVISE VIVARINI

ITALIAN: *circa* 1446—1502

314—*MADONNA AND CHILD*

SMALL whole-length figure of the Madonna enthroned, in red dress and blue gold-embroidered cloak and headdress, lily branch in right hand; the Infant in yellow dress and blue sash, on her lap; two male saints holding cross and staff, to left; a male and female saint, the former holding sword and book, to right; gold background.

Panel, circular top: Height, 33 inches; width, 18 inches.

From the Borghese Palace, Rome.

EL GRECO

(DOMENICO THEOTOCOPULI)

SPANISH: *circa* 1548—1614

315—*ST. FRANCIS OF ASSISI*

ST. FRANCIS OF ASSISI in the costume of his order kneeling and holding a skull with both hands; to left a young monk, also in Franciscan dress, his hands clasped, gazing at the object held by his companion.

Canvas: Height, 33 inches; width, 25½ inches.

Purchased from M. C. Sedelmeyer, Paris.

A version of the picture in the Colegio de Doncellas at Toledo, described by Cossio, "El Greco," 1908, p. 587, and illustrated on Plate 102.

ANDREA DEL SARTO

(ANDREA D'AGNOLO)

ITALIAN: 1487—1531

316—*MADONNA AND CHILD*

HALF figure of the Virgin in red and blue robes, and brown headdress, supporting the Infant who is seated on table to right; he is smiling at St. John, who, on the left of the composition, is holding a cross; distant landscape.

Canvas: Height 35½ inches; width, 27 inches.

Purchased from the late H. O. Watson.

BERNARD VAN ORLEY

1491—1542

317—*THE ADORATION OF THE MAGI*

THE Virgin seated, holding the Infant, to whom one (Caspar) of the richly attired Wise Men is offering a gold casket, his companions carrying other presents; the Ethiopian and attendants to right; St. Joseph in red in the background; distant landscape seen between pillars.

Panel: Height, 36 inches; width, 34 inches.

Passmore Edwards Collection; seals with coats-of-arms on back of panel.

INNOCENZO DA IMOLA

(INNOCENZO FRANCACCI)

ITALIAN: 1494—1550

318—*VIRGIN AND CHILD WITH SAINTS*

VIRGIN in red draperies and white headdress, seated in center conversing with a crowned female saint, and holding the Infant towards St. John, who is standing on a cradle and who holds a cross in his hand; female saint with left hand upraised to right.

Panel: Height, 39½ inches; width, 31½ inches.

From the demolished church of the Misercordia Ponta Castiglione, Bologna.

Purchased from Mr. Eugène Fischhof, Paris.

SIR THOMAS LAWRENCE, P.R.A.

ENGLISH: 1769—1830

319—*PORTRAIT OF MRS. INGLIS*

THREE-QUARTER length figure of a young lady, seated to front beneath trees, and looking up to right; white low-neck dress with high waist and short sleeves, white lace shawl flowing across shoulders, gold waistband and armlets; curly auburn hair falling over ears and temple; left hand raised to shoulder, right arm hanging down by side (hand not seen).

Canvas: Height, 36 inches; width, 27 inches.

Purchased from the late S. P. Avery.

MICHEL WOLGEMUT (Attributed to)

1434—1519

320—*THE HOLY FAMILY*

THE Virgin enthroned on a green patterned and jeweled chair, in green, red and white draperies, and long flowing headdress; she is holding an open Missal, and above her is the emblem of the Holy Spirit; to right a female saint (probably St. Elizabeth), in white, green and gold, is holding the Infant; He is reaching up to a red apple held by St. Joseph, who is seated to right, in red and gold dress; beneath, numerous figures of cherubs, one of whom holds a rose and another an apple; to left a soldier; gold background, castellated building to right.

Panel: Height, 40 inches; width, 22 inches.

Purchased from the late H. O. Watson.

THOMAS DE KEYSER

DUTCH: 1596—1667

321—*THE PARKER FAMILY OF AMSTERDAM*

GROUP of seven small whole-length figures, the father, mother and five children in the open, near a plaster cast of a classical figure of a man crowned with bay leaves; all in dark-colored dresses and white plain collars, except the youngest child, who is in brown dress and who holds a pail of flowers; trees in background, a brown curtain, forming a tent, suspended from the trees.

Panel: *Height*, 27½ *inches; length*, 35 *inches.*

Purchased of M. Durand-Ruel, who obtained it direct from the family.

NOTE: The Parker family was long prominent in Holland, and portraits of a number of them are now in the Rijks Museum at Amsterdam.

BARTHOLOMEUS VAN DER HELST

DUTCH: 1611—1670

322—*PORTRAIT OF A GENTLEMAN*

THREE-QUARTER-LENGTH portrait of a stout middle-aged man, seated on a red chair; in dark dress with large white sleeves, white neckerchief; brown hair falling over shoulders, slight mustache; right arm resting on back of chair.

Canvas: *Height*, 44½ *inches; width*, 32½ *inches.*

Purchased from M. C. Sedelmeyer, Paris.

REMBRANDT HARMENSZ VAN RIJN

DUTCH: *circa* 1603—1669

323—*PORTRAIT OF A RABBI*

THREE-QUARTER-LENGTH figure of an elderly man, seated to front looking at spectator full face; dark-colored dress with red sleeves, edged with white fur and trimmed with brown; gold neck-chain, gray hair and beard, flat black hat, the brim throwing a shadow over the upper part of face; right arm resting on elbow of chair, left hand holding edge of cloak.

Canvas: Height, 37½ inches; width, 30 inches.

This very fine portrait is a version of that in the Kaiser Friedrich Museum, Berlin, signed and dated 1645, described by Dr. Bode, No. 297, and illustrated in the "Klassiker der Kunst" volume on Rembrandt, p. 359.

NOTE: *This painting was purchased many years ago by Mr. Lambert from Messrs. Durand-Ruel as a work of the School of Rembrandt. Since then it has been seen by numerous connoisseurs and persons of authority who have judged the picture as being by the great master and many flattering offers for its purchase have been made. Very recently in cleaning the picture the signature and date have appeared.*

In view of these facts Mr. Lambert feels justified in accepting the picture as an example of Rembrandt, but he does not, however, desire to assume the position of an infallible expert, and therefore places the picture before the public for it to determine whether or not it is an example of the greatest of Dutch masters.

REMBRANDT SCHOOL

DUTCH

324—*PORTRAIT OF A RABBI*

HALF-FIGURE of a venerable-looking old man, seated, in red and gold robes, broad jeweled belt, black hat with pearl and jeweled band, gray beard; fingers of right hand partly under belt.

Canvas: Height, 39½ inches; width, 30½ inches.

Purchased from Messrs. Durand-Ruel, about 1900.

The scheme of and model for this portrait are similar to M. Jules Poegès' picture described by Dr. Bode, No. 292, and illustrated in the "Klassiker der Kunst" volume on Rembrandt, p. 353.

REMBRANDT SCHOOL

DUTCH

325—*PORTRAIT OF AN OLD GENTLEMAN READING*

THREE-QUARTER length of an old man looking up to left, dark dress and skull cap; left hand, holding an eyeglass, resting on an open volume inscribed "Ego sum resurrectio," etc.; to right table with writing materials, lamp and open letter.

Canvas: *Height*, 41½ *inches; width*, 34 *inches.*

Purchased from M. Eugène Fischhof.

MARC GEERAERTS THE YOUNGER

17TH CENTURY

326—*LADY KENELM DIGBY*

Venetia, younger daughter and co-heir of Sir Edward Stanley, K.B., of Tong Castle; born in 1600, married Sir Kenelm Digby, author and naval commander; died in 1633.

THREE-QUARTER-LENGTH of a young lady seated in high-backed chair; in black dress, large white gauffered collar, black high-crowned hat, white cuffs, three-row pearl necklace with jeweled miniature of elderly man, pearl bracelet; to left table with writing materials, right hand holding pen, which rests on open paper; green curtain.

Canvas: *Height*, 40½ *inches; width*, 34 *inches.*

Purchased from Messrs. Dowdeswell & Dowdeswell.

This distinguished lady, who was commemorated in elegies by Ben Jonson and others, sat to many artists for her portrait, the best known of which is by Sir A. Van Dyck at Windsor Castle. Except that he studied under Lucas de Heere, little is known of Marc Geeraerts. Apart from the great picture of the "Spanish Ambassadors" in the London National Portrait Gallery, and the signed ("M. G. F.") portrait of Queen Elizabeth at Welbeck Abbey, ascriptions to him are largely a matter of conjecture.

REMBRANDT SCHOOL

327—*PORTRAIT OF A LADY*

THREE-QUARTER figure of a middle-aged woman, seated; in dark-colored dress, white gauffered collar and lace cuffs; brown hair and close-fitting black cap.

Canvas: *Height*, 36½ *inches; width*, 28½ *inches.*

Inscription on the upper left corner, ÆTATIS · S\E· 62, 1635.

Purchased from Messrs. Dowdeswell & Dowdeswell as a Franz Hals.

ANDREA DEL SARTO

(ANDREA D'AGNOLO)

ITALIAN: 1487—1531

328—*THE HOLY FAMILY*

A GROUP of five figures. The Virgin seated, in yellowish and scarlet robes, holding on her lap the nude Infant Christ, who is leaning forward and embracing the child St. John; the latter is in pinkish dress edged with white fur, and by his side is a cross with scroll inscribed "Ecce Agnus Dei"; to the left is a youthful figure (possibly intended to represent St. Joseph) in green robes with pearl and gold pendant of a winged angel-face; to right St. Elizabeth in scarlet and white robes, smiling at the two children.

Panel: *Height*, 49½ *inches; width*, 38½ *inches.*

This exceedingly important picture was acquired by the late Mr. Martin Colnaghi, who intended it for his private collection, which he bequeathed to the National Gallery, London, but he was prevailed upon by Mr. Lambert to sell it. The same model for the Virgin appears in the Budapest group, 1516, and the same model for the St. Elizabeth figures in the Holy Family at Munich, which dates from 1515-1516. The same St. John appears in several of Andrea del Sarto's pictures of the Holy Family. The smiling Child-Christ is characteristic of the Master.

SANDRO BOTTICELLI

(ALESSANDRO FILIPEPI)

ITALIAN: 1447—1510

329—*MADONNA AND CHILD*

SMALL three-quarter-length figure of the Virgin, seated to right, in blue, scarlet and white draperies, her head inclined to the left, eyes nearly closed; she holds the Infant on her lap with both hands, His arms are around her neck, and His face is pressed close to hers; He is lightly clad in a red garment and is earnestly gazing at His mother. On the left is a youthful saint, in white robes and red bands and sleeves, and with long hair, holding open towards the Virgin and Child an open volume with the Magnificat; blue and gray background.

Pancel, circle, 37 *inches.*

Purchased by a private collector in Italy, and sold to Messrs. T. Agnew & Sons of London, from whom it was obtained in 1902.

The central figures of the Virgin and Child are almost identical with those in the Virgin and Child with St. John and Angels in the Pitti Palace, Florence.

FERDINAND BOL

DUTCH: 1611—1681

(*Pupil of Rembrandt*)

330—*REMBRANDT'S MOTHER*

HALF-LENGTH of an elderly woman, to front, in deep red dress trimmed with fur, pearl necklace, reading in an open book, hair dressed with flowers and white feather.

Canvas: Height, 43 *inches; width,* 38½ *inches.*

Purchased from the late T. J. Blakeslee.

ANGELICA KAUFFMANN, R.A.

ENGLISH: 1741—1807

331—*MOTHER AND CHILD*

1775 c. Holland Galleries

HALF-LENGTH figure of a young lady standing in the open, in white and gold low-neck dress, brown hair with white headdress and pearls, pearl necklace, left hand on a child sleeping on a red sofa; circular temple to right.

Canvas: Height, 45 inches; width, 33½ inches.

This has been described as "Queen Catherine Awakening the Spirit of the Arts," but it is not the picture with a similar title engraved by T. Burke in 1772. When Mr. Lambert purchased the picture the figure of the sleeping child had been painted over.

CORNELIS JANSSENS VAN KEULEN

DUTCH: *circa* 1590—1662

1650 c. V. V. Leaman Rees

332—*PRINCESS ELIZABETH, QUEEN OF BOHEMIA*

Eldest daughter of James I. of England; born 1596; married, 1613, Frederick V., Elector Palatine, afterwards King of Bohemia; died 1622.

SMALL whole-length of a child seven or eight years of age, in long green dress embroidered with white, starched white high collar and reflexed cuffs; brown hair with pearls and white feather, fan of white feathers by side, small red-covered volume in right hand.

Canvas: Height, 47 inches; width, 34 inches.

From the collection of the Duke of Fife, June 7, 1907, No. 60.

Purchased from the late Stanford White.

MICHAEL MIEREVELT

DUTCH: 1567—1641

333—*PIETER DE SCHILDE, COUNCILOR OF BRABANT*

(Born 1584)

THREE-QUARTER-LENGTH figure of a middle-aged man, seated; in dark fur-lined robes, white gauffered ruff, white cuffs and black skull cap; dark hair, mustache and chin-tuft, hands resting on arms of chair. Coat-of-arms to right.

Canvas: Height, 48 inches; width, 35 inches.

From the collection of the late Marius Vlierboom Van Hoboken, Amsterdam.

SIR THOMAS LAWRENCE, P.R.A.

ENGLISH: 1769—1830

334—*MOTHER AND DAUGHTER*

THE elder lady seated in red chair to right, in low-neck black dress, short sleeves edged with white, long gold chain and bracelets, dark curly hair, flower in left hand; younger woman standing to left, in white low-neck dress with green cloak, brown curly hair; red curtain background.

Canvas: Height, 48 inches; width, 37½ inches.

Purchased from Messrs. Durand-Ruel.

These two figures are said to represent the wife and daughter of a Spanish Ambassador to London.

GEORGE HENRY HARLOW

ENGLISH: 1787—1819

335—*PORTRAIT OF SHERIFF JOHN JOHNSON*

THREE-QUARTER length, seated in red chair, in robes and chain as Sheriff of London; black hair, white lace cravat and cuffs, right hand holding paper inscribed, "That the thanks of the Corporation be given to John Johnson, Esq. Sheriff of London, 1817."

Canvas: *Height*, 49 *inches; width*, 39½ *inches.*

Purchased from the late T. J. Blakeslee.

THOMAS GAINSBOROUGH, R.A.

ENGLISH: 1727—1788

336—*PORTRAIT OF GENERAL JOHNSON*

Probably the Major, afterwards General, "Johnston" of Hawley's Dragoons, mentioned on p. 270 of Sir Walter Armstrong's "Gainsborough," 1904.

THREE-QUARTER-LENGTH figure of an elderly man, seated in red chair, blue dress embroidered with gold, white neckerchief and cuffs; gray wig.

Canvas: *Height*, 49 *inches; width*, 39½ *inches.*

Purchased from Messrs. Arthur Tooth & Son.

NICOLAES MAES

DUTCH: 1632—1693

337—*PORTRAIT OF A LADY*

PORTRAIT of a lady standing by a pillar; in white satin low-neck dress with short sleeves, edged with gold, blue shawl over shoulder; pearl rope and pendant at corsage, pearl necklace and earrings; gray wig.

Canvas: *Height*, 49½ *inches; width*, 42 *inches.*

Signed at the left and dated 1672.

JOHN CROME

ENGLISH: 1769—1821

338—*THE OLD WINDMILL*

AN ancient windmill, with tall spindly trees, a red-capped man seated at foot of bridge; moonlight effects.

Canvas: Height, 39½ inches; length, 49 inches.

Purchased from Messrs. Dowdeswell & Dowdeswell.

DUTCH SCHOOL

18TH CENTURY

338A—*SCENE IN HOLLAND*

A WELL-WOODED dell with peasants working in a roughly constructed woodshed beneath trees; to right a group of rustics playing cards, to left winding road, windmill, and church in the distance; masses of gray clouds.

Panel: Height, 35½ inches; length, 52½ inches.

Purchased from the late H. O. Watson.

RICHARD WILSON, R.A.

ENGLISH: 1714—1782

339—*THE BRIDGE: SCENE NEAR TIVOLI*

A MOUNTAINOUS scene with stone bridge over a river; boat with figures and trees to left, brushwood to right.

Canvas: Height, 38 inches; length, 52½ inches.

Purchased from the late T. J. Blakeslee.

JAMES STARK
(Norwich School)

English: 1794—1859

340—*LANDSCAPE*

An early summer view over a flat, well-wooded landscape, with masses of trees to left, to which a peasant and dog are approaching; cottages and figures in the distance; in the center foreground a roadway, to right trees and rustic cottage with figures; masses of white clouds and blue sky.

Canvas: Height, 39½ inches; length, 52 inches.

Purchased from Messrs. Dowdeswell & Dowdeswell.

DAVID TENIERS, THE ELDER

Flemish: 1582—1649

341—*PASTORAL SCENE*

Broad view of undulating country, with shepherds guarding flocks of sheep and cattle; cottages on hills to right; masses of overhanging rocks to left; effects of bright sunshine partially obscured by dark clouds.

Canvas: Height, 45 inches; length, 58 inches.

Purchased from M. Sedelmeyer.

ANTON DELORME

DUTCH: *circa* 1631—1666

342—*INTERIOR OF A CATHEDRAL*

THE central aisle of a Cathedral in Flanders, with massive marble pillars and other elaborate architectural details; pulpit to right, and in various niches full-length casts emblematical of Justice and other virtues; numerous figures passing over the gray and white slated floor, on which may be distinguished two vaults with the names and dates of the personages interred. The figures are by Palamedes.

Panel: *Height*, 46 *inches; length*, 61½ *inches.*

Signed to left, and dated 1631.

Purchased from Messrs. Dowdeswell & Dowdeswell.

One of the earliest pictures known of this rare master.

SIR AUGUSTUS W. CALLCOTT, R.A.

ENGLISH: 1779—1844

343—*ENGLISH LANDSCAPE*

GROUP of country cottages amid tall trees, numerous cows pasturing and watering; to left a peasant girl in red dress carrying pitcher, and a kneeling boy; the whole of the forepart of the picture is taken up with a lake, with ducks and dead tree; early morning effect.

Canvas: *Height*, 45½ *inches; length*, 60½ *inches.*

From the collection of Sir Edwin Landseer, R.A., May 9, 1874, *No.* 341.

WILLIAM DOBSON

ENGLISH: 1610—1646

344—*JAMES, FIRST DUKE OF HAMILTON*

The Royalist, born in 1606, beheaded in 1649.

THREE-QUARTER length, standing near a pillar; dark-colored dress, lace collar and cuffs, blue ribbon from which is suspended an Order, Star of the Order of the Garter on shoulder; long brown hair, mustache and chin-tuft, right hand hanging down by side.

Canvas: Height, 50 inches; width, 40 inches.

Purchased from the late T. J. Blakeslee.

NICOLAS DE LARGILLIÈRE

FRENCH: 1656—1746

345—*THE LARGILLIÈRE FAMILY*

THREE richly-attired half-length figures of the artist, his wife and son. The artist is seated to the left in pink and white embroidered dress, trimmed with lace, gray long wig, and bluish cloak across his shoulders. To right his wife, seated, in pink and white low dress, a blue cloak across her shoulders, and a gray curly wig or powdered hair. Their young son, a youth, is standing in the center, in gold dress with white lace cuffs and collar.

Canvas: Height, 44½ inches; length, 57 inches.

A group of the artist, himself and their daughter, on a larger canvas (59x79) is in the Louvre, and another group of himself and family, a composition with eight figures, is at Versailles.

ANTOINE PESNE

FRENCH: *circa* 1684—1757

346—*CHARLES ALEXANDER OF LORRAINE*

Governor General of the Netherlands, and a distinguished officer; born at Lunéville in December, 1712; married the Archduchess Maria Anna and appointed Governor of the Netherlands in 1744, in which year he drove the Prussians out of Bohemia; died near Brussels in July, 1780. His portrait was also painted by Nattier, by J. le Gendre, Martin de Mytens and others.

THREE-QUARTER-LENGTH figure of a middle-aged man, standing, in yellow and gold-embroidered coat, white neckerchief and cuff, red fur-lined cloak, red neck ribbon with an order as pendant; baton in outstretched right hand, and pointing to equestrian figures in the distance.

Canvas: Height, 57½ inches; length, 47 inches.

Purchased from the late H. O. Watson.

WILLIAM HOGARTH

ENGLISH: 1697—1764

347—*THE PRICE FAMILY*

GROUP of fourteen figures in eighteenth century English costumes. Uvedale T. Price, Esq. (he died in 1764), of Foxley, Herefordshire, assisting his cousin, Miss Rodd, from a boat; his son, Robert (1717-1761), leading another cousin, Miss Greville, her sister Hester feeding swans. Their brother, called Jockey Greville, fondling a greyhound; other relations and attendants around.

Canvas: Height, 40 inches; length, 62 inches.

From the collection of T. Price, Esq., of The Albany. Sold at Christie's May 6, 1893, No. 49.

Austin Dobson's "Hogarth," 1907, p. 219.

ANTOINE PESNE

FRENCH: *circa* 1684—1757

348—*PORTRAIT OF A LADY*

NEARLY whole-length of a lady, standing in the open, in blue and white embroidered dress with short sleeves trimmed with lace, lace collar; powdered hair with white and blue lace cap, large earrings and three-row pearl bracelet; she is holding a black and white toy dog with red neck-ribbon under her right arm.

Canvas: Height, 58½ inches; width, 45 inches.

FRANCIABIGIO

(FRANCESCO BIGI)

ITALIAN: 1482—1525

349—*HOLY FAMILY*

WHOLE-LENGTH figure of kneeling Madonna in bright red dress and brown waistband, fair hair in plaits over neck; she leans towards the Infant St. John and looks down at the Child Christ who is seated on the floor and looks up at His Mother; to left St. Joseph in yellow dress, kneeling, chin resting on his left arm.

Panel: Height, 47½ inches; width, 39½ inches.

Exhibited at Leeds, 1868, by F. W. Cosens, Esq., but apparently too late to be included in the Catalogue.

From the collections of the late S. J. Harrison, Esq., of Haughley House, Suffolk, and W. W. Hasler, Esq., of Aldingbourne House, Chichester.

Purchased from Messrs. Dowdeswell & Dowdeswell.

GIOVANNI BATTISTA TIEPOLO

ITALIAN: 1696—1770

350—*ASCENSION OF ST. MARGARET*

WHOLE-LENGTH figure of St. Margaret surrounded by youthful angels, one of whom holds a crozier; to left a table with book and carved ivory figure of Christ crucified, to right a flower urn.

Canvas: *Height*, 41½ *inches; length*, 49½ *inches.*

Purchased from the Bishop of York.

ANTONIO PEREDA

SPANISH: 1599—1669

351—*THE ASCENSION*

WHOLE-LENGTH of the Virgin standing to front, in pink and blue robes, and with long flowing auburn hair, looking upwards, and holding in her right hand the symbol of the Sacred Heart; she is accompanied by four angels in pink and blue flowing draperies.

Canvas: *Height*, 58½ *inches; width*, 47 *inches.*

JAKOB JORDAENS

DUTCH: 1593—1678

352—*DÆDALUS FASTENING THE WINGS ON ICARUS*

LIFE-SIZE nearly whole-length figures; Dædalus is fixing the left wing on Icarus; the latter is in red drapery, and occupies the center of the picture; he is holding the other wing in his right hand.

Canvas: *Height*, 62 *inches; width*, 46½ *inches.*

Purchased in London.

The same subject is dealt with by Jordaens in a picture now in the Stuttgart Museum.

BARTOLOMÉ ESTÉBAN MURILLO

(Attributed to)

SPANISH: 1617—1682

353—*THE MADONNA WITH THE ROSARY*

WHOLE-LENGTH Madonna of the dark-haired Spanish type seated to front and looking at spectator, in red and blue draperies, white head-dress or mantilla, rosary in right hand; the fair-haired Child in pink dress holding up in right hand the small cross attached to the rosary with pink ribbon; angels' heads at top to right and left.

Canvas: Height, 63 inches; width, 44½ inches.

Murillo painted a number of pictures known as "Our Lady of the Rosary," the more important examples being in the Prado, Louvre and Dulwich Galleries and in the Northbrook Collection. They all differ in details, and are described by C. B. Curtis in "Velasquez and Murillo," 1883.

Purchased from Messrs. Durand-Ruel.

FRANCISCO OSORIO MENESES

SPANISH: 1630—1705

(*Pupil of Murillo*)

354—*ASCENSION OF THE VIRGIN*

WHOLE-LENGTH of the Virgin on clouds, in white and blue draperies, looking upwards, right hand on breast, left extended; she is surrounded by cherubs, one of whom holds a branch of white lilies.

Canvas: Height, 63½ inches; width, 45 inches.

Purchased from Messrs. Durand-Ruel.

FERDINAND BOL

DUTCH: 1611—1681

(*Pupil of Rembrandt*)

355—*ST. JOHN THE BAPTIST CHIDING HEROD*

GROUP of four figures. In the center Herod, a black-bearded middle-aged man in red dress, white jeweled turban and gold necklace, holding a dagger in his left hand; near him a middle-aged woman in black dress with gold chain, pearl necklace and black jeweled hat, looking towards the partly-draped St. John, who holds a staff and whose right hand is extended; to left the figure of a child is seen; in background a hill and a glimpse of sky at the left.

Canvas: Height, 54 inches; length, 67½ inches.

Purchased from Messrs. Dowdeswell & Dowdeswell.

GERARD VAN HONTHORST

DUTCH: 1590—1656

356—*ADORATION OF THE MAGI*

THE Virgin in blue and red robes to left, holding up white drapery on which rests the Child, with long golden curly hair; a richly attired Wise man (Caspar) from the East is kneeling and offering a golden casket to the Child; he is attended by another man (Melchior), and a negro (Balthasar) with red turban; behind the Virgin is a bare-legged Flemish peasant as St. Joseph.

Canvas: Height, 58 inches; length, 72 inches.

From an anonymous sale at Christie's, February 1, 1902, No. 77.

Purchased from Messrs. Dowdeswell & Dowdeswell by the late H. O. Watson.

FRANCISCO PACHECO

Spanish: 1571—1654

357 —*PORTRAIT OF THE DAUGHTER OF VELASQUEZ*

Nearly whole-length of a young lady, in pink dress embroidered with white, black and white bows at center of corsage and sleeves, which are lined with white lace, white lace-edged collar, pearl necklace, long brown curly hair bound with ribbon; yellow gloves in left hand, right hand on back of chair on which a toy dog is seated; to right pillar and silver flower-urn.

Canvas: Height, 60 inches; width, 44½ inches.

Purchased from Messrs. Dowdeswell & Dowdeswell.

MARC GEERAERTS THE YOUNGER

17th Century

358—*LADY ARABELLA STUART*

Daughter of Charles Earl of Lennox, next heir to the English throne after James I.; born in 1575, married secretly to Sir William Seymour; died in the Tower of London, 1615.

Whole-length figure when young, standing, directed to front; in gray and gold patterned dress garnished with precious stones, pearl necklace, white high collar, white lace headdress; brown hair dressed high, with jeweled ornament; brown curtain.

Canvas: Height, 67 inches; width, 37 inches.

From the collection of Lady Penelope Gage, Hengrave Hall, Suffolk.

Several portraits exist in English collections of this unfortunate lady, mostly by unidentified artists of foreign origin who were working in England during the Tudor and early Stuart periods. They differ considerably from one another. One of the earliest, which represents her at the age of thirteen, belongs to the Duke of Portland, and was formerly attributed to Zucchero, but that artist was not in England as late as 1589.

REMBRANDT SCHOOL

DUTCH

359—*JOSEPH RELATING HIS DREAM*

THE youthful Joseph in gold-patterned dress standing to left relating his dream to his father Jacob, who is seated to right in red robes, white turban and with long gray beard; three brothers in conversation to left, girl in rich dress to right.

Canvas: *Height*, 67 *inches; width*, 65 *inches.*

Purchased from Messrs. Dowdeswell & Dowdeswell.

The above described picture was purchased by Mr. Lambert some fifteen or twenty years ago from Messrs. Dowdeswell & Dowdeswell of London as a work of Jan Victors, a pupil of Rembrandt. Many English experts have declared the work to be an example of the great master, and Mr. Lambert, after a long study of the picture, is also of the opinion that the work is by Rembrandt.

SCHOOL OF SIR ANTON VAN DYCK

FLEMISH: 1599—1641

360—*VENUS AND CUPID*

WHOLE-LENGTH of an unidealized Flemish woman as Venus, standing to front in slight white drapery and a brown fur cloak, jeweled armlet, dark curly hair with pearl rope; by her side, Cupid, with blue draperies, holding her cloak; to left pink high-heeled shoes and carved figure of a lion's head.

Canvas: *Height*, 69 *inches; width*, 45 *inches.*

JUAN CARREÑO DE MIRANDA

SPANISH: 1614—1685

361—*THE ASSUMPTION OF THE VIRGIN*

WHOLE-LENGTH figure of the youthful Virgin on clouds in gold and blue draperies, looking up towards the Dove; hands joined; cherubs' heads at foot and above. Below is a landscape with the sea in the distance, vessels, coast with buildings, and a castle to right.

Canvas, circular top: Height, 70 inches; width, 46½ inches.

Purchased from Messrs. Durand-Ruel.

FRANCISCO OSORIO MENESES

SPANISH: 1630—1705

(*Pupil of Murillo*)

362—*THE ASSUMPTION OF THE VIRGIN*

THE Virgin in white, pink and blue draperies, and with long flowing auburn hair, on clouds, surrounded at foot by a group of cherubs, one of whom holds a mirror and another a spray of roses; other cherubs' heads are distinguishable in the clouds above.

Canvas: Height, 70 inches; width, 50 inches.

From the collection of Cardinal Antonelli (1806-1876).

FRANCISCO DE RIBALTA

SPANISH: *circa* 1550—1628

650 — H. Charles

363—*THE ELEVATION OF THE HOST*

A GRAND altar-piece with numerous candles; two kneeling priests and an attendant, one holding a medallion of the Crucifixion, the nude half-figure of Christ revealed by angels holding white draperies apart; above the figure of Christ are the Dove and the First Person of the Trinity, giving a blessing.

Canvas: Height, 74½ inches; width, 50 inches.

Purchased from Messrs. Durand-Ruel.

ALONZO CANO

SPANISH: 1601—1667

1250 — Alt Vienna Agency

364—*ST. CHRISTOPHER AND THE CHRIST CHILD*

WHOLE-LENGTH life-size figure of St. Christopher in richly embroidered robes, walking over a flower-strewn floor; staff, crowned by a dove and roses, in left hand, leading with right hand the richly-dressed Christ Child; youthful cherubs above, to right and left.

Canvas: Height, 80 inches; width, 58 inches.

Signed.

Purchased in London from a Danish banker who sold it for a client.

BERNARDINO LUINI

ITALIAN: *circa* 1460—1530

Brooklyn Institute of Arts + Sciences

33,500 cc

365—*THE MADONNA ENTHRONED*

WHOLE-LENGTH figure of the Virgin enthroned on a carved wood and red plush chair; in blue robe and red mantle, holding the Infant who stands on elbow of seat; on either side a youthful angel in blue drapery is playing a guitar; at foot three angels are playing flutes and fife; two angels above.

Panel: Height, 94 inches; width, 54 inches.

From a private collection in North Cumberland, where it had been for over a century, purchased by Sir William Agnew, who ranked this painting as one of the three greatest Madonnas in the world, the other two being Mr. Morgan's Raphael and the Blenheim Palace Raphael now in the National Gallery, London.

CLAUDIO COELLO

SPANISH: 1621—1693

1300 cc

366—*MOTHER AND CHILD*

Otto Berner Agent

WHOLE-LENGTH figure of a young lady seated to right; in dark dress, elaborate white lace collar with pearls, brown hair with pearl ornament, pearl earrings; white cuffs, left hand holding partly-opened book, right on child's shoulder; to left child in black dress embroidered with silver, white lace collar and cuffs; red curtain background.

Canvas: Height, 72 inches; width, 44½ inches.

From the collection of Forster M. Alleyne, Esq., of Porters, Barbadoes, December 12, 1903, *No.* 129.

Purchased from the late T. J. Blakeslee.

GEORGE BURRELL WILLCOCK

English: 1811—1852

Mrs. W. G. Walters

1100.00 367—*ABINGDON ON THE THAMES*

Well-wooded view of the Thames, with boats, numerous figures and the spire of church and graceful trees to left, towpath in center with figures; golden clouds.

Purchased in London through the late T. J. Blakeslee.

SIR THOMAS LAWRENCE, P.R.A.

English: 1769—1830

Arthur M. Gardner

1925.00 368—*AT THE OPENING OF THE GATE*

A group of three whole-length figures of young ladies in a richly wooded park. The eldest, to the right, in gold low dress with brown shawl, is leading a donkey, on which is seated the youngest of the party, in yellow dress and white lace collar; the second sister, to the left, in red low dress, is opening the rustic gate.

Canvas: Height, 95 *inches; width,* 82 *inches.*

Purchased in London from a picture-restorer who had it in his possession for twenty-five years and who obtained it from the family. It was then stated that the three young ladies were members of a now extinct branch of the Marquess of Londonderry family.

This fine and imposing group has been accepted as by Sir Thomas Lawrence, and the fact that he painted a large number of the members of the Londonderry family lends color to that claim. No trace has been found to substantiate the Lawrence attribution; and it is quite certain that there would have been some record of a picture of this size and importance if Lawrence had painted it. The probability is that it is the work of Lawrence's assistant, an extremely able portrait-painter who exhibited at the Royal Academy from 1807 to 1843, who was for many years employed by Lawrence in painting the accessories of his pictures and in making copies, and whose work often comes so close to Lawrence's manner that it has frequently been mistaken for his.

MARBLE STATUARY

TO BE SOLD

AT THE AMERICAN ART GALLERIES

ON

WEDNESDAY AFTERNOON, FEBRUARY 23, 1916

BEGINNING AT 2.30 O'CLOCK

NOTE: The pieces of statuary marked with an asterisk may be inspected at the Belle Vista Castle, Paterson, N. J. These pieces will be sold under the condition that the purchaser remove the same from the Castle at his risk and expense.

UNKNOWN

369—*A SLEEPING CHILD*

Statuette of a little child lying at length asleep.

White marble: *Height*, 15½ *inches; length*, 32 *inches.*

PROFESSOR ULISSE CAMBI

1807—1895

370—*WOMAN READING*

Half-figure of a lady in medieval costume with flat cap, holding to her breast a volume lettered "Fiammetta."

White marble, 27 *inches high; on pedestal*, 3½ *inches high.*

FROM THE ANTIQUE

371—*CÆSAR*

Bust, with mailed vest carved with a mask.

White marble, 31 *inches high.*

ZARAH MALCOLM FREEBORNE

1861—1906

372—*RECLINING VENUS*

SMALL whole-length figure of Venus, reclining on a bridge over a stream, and holding a bunch of Arum leaves.

Dated FLORENCE, 1893.

White marble, 23 *inches high by* 31 *inches long.*

ZARAH MALCOLM FREEBORNE

1861—1906

373—*DEBORAH*

SMALL whole-length figure of a woman, seated, in long robe and with flowing headdress. On the side of the seat is a panel with a Hebrew inscription, and at the back an inscription in Latin.

Dated FLORENCE, 1894.

White marble, 31 *inches high by* 26 *inches long.*

CHAUNCEY B. IVES

AMERICAN: 1810—1894

374—*SANS SOUCI*

WHOLE-LENGTH figure of a child, holding a book in her left hand, seated on the trunk of a tree carved with ivy.

White marble, 36 *inches high by* 22 *inches long.*

N. BARIZANLI

(of Florence)

375—*CROUCHING VENUS*

WHOLE-LENGTH figure, seated on an overturned vase, kneeling on her right knee, her right hand raised.

White marble, 34 inches high.

G. B. LOMBARDI

ITALIAN: CONTEMPORARY

376—*SUSANNAH*

WHOLE-LENGTH crouching figure of Susannah with draperies around her waist, and hair flowing over her back.

White marble, 37 inches high; on colored marble pedestal, 35 inches high.

CHAUNCEY B. IVES

AMERICAN: 1810—1894

*377—*THE JEWISH MAIDEN*

WHOLE-LENGTH seated figure in classical draperies with turban, and sandalled feet, leaning on a harp.

Dated ROME, 1888.

White marble, 51 inches high; on green marble pedestal, 30 inches high.

G. B. LOMBARDI

ITALIAN: CONTEMPORARY

295.00 378—*RUTH* Mrs F J Arend

SMALL whole-length of Ruth, seated, holding a sheaf of corn with both hands.

White marble, 37 inches high; on marble pedestal, 35 inches high.

This is presumably the "Ruth" once in the collection of Mr. Marshall Woods of Providence, and mentioned in Edward Strachan's "Art Treasures of America," Vol. II, p. 97.

UNKNOWN

90.00 379—*LOUIS XVI*

BUST, in robes and wig. Dr. E. Cadgeire

White marble, 27 inches high; on mottled marble pedestal, 41½ inches high.

UNKNOWN

60.00 380—*MARIE ANTOINETTE* Mrs M. Lewis

BUST, in low dress, pearl band in hair.

White marble, 27 inches high; on green marble pedestal, 42½ inches high.

CHAUNCEY B. IVES

AMERICAN: 1810—1894

381—*MODESTY*

BUST of a partly-draped woman with plaited hair, looking downwards.

Dated 1866.

White marble, 20 *inches high; on mottled marble pedestal,* 46 *inches high.*

CHAUNCEY B. IVES

AMERICAN: 1810—1894

382—*VANITY*

BUST of a smiling woman, partly draped, and wearing a pearl necklace; hair elaborately dressed, head inclined over left shoulder.

White marble, 31 *inches high; on mottled marble pedestal,* 46 *inches high.*

LELIO TORELLI

ITALIAN: CONTEMPORARY

*383—*THE YOUTHFUL TASSO***

WHOLE-LENGTH life-size figure of a youth standing, his jacket embroidered with a coat-of-arms, broad collar; partly opened book in right hand, the left resting on a carved column.

White marble, 67½ *inches high.*

PROFESSOR PASQUALE ROMANELLI

ITALIAN: CONTEMPORARY

384—*A STRUGGLE FOR BREAKFAST*

GROUP of a child seated and struggling against the attacks on its plate by a cat on one side and a fowl on the other, his spoon raised in right hand to strike the latter.

White marble, 36 inches high; on pedestal, 40 inches high.

UNKNOWN

*385—*REBECCA AT THE WELL*

SMALL whole-length figure of Rebecca in Oriental dress, standing, holding a pitcher to which a rope is attached.

White marble, 48 inches high; on black and white marble pedestal, 39 inches high.

NOTE: Little finger on left hand cracked, and pedestal slightly damaged.

ANTONIO TANTARDINI

fece Milano, 1867

*386—*A GIRL READING*

SMALL whole-length of young lady, standing, holding dress in left hand and book in right.

Dated MILAN, 1867.

White marble, 48 inches high; on white marble pedestal carved with festoons of roses.

NOTE: Top of index finger and a portion of the book missing.

PROFESSOR PASQUALE ROMANELLI

ITALIAN: CONTEMPORARY

*387—*THE ROSE OF SHARON*

WHOLE-LENGTH figure, resting on her left knee, with draperies held up by her right hand, shawl over her head, left hand holding rose.

Dated FLORENCE, 1871.

Exhibited at the Paris Exposition of 1878.

White marble, 43 inches high; on green marble pedestal carved with flowers, 39 inches high.

GAETANO TRENTANOVE

ITALIAN: CONTEMPORARY

388—*BIANCA CAPELLO*

SMALL whole-length figure in medieval costume, right hand resting on a pillar carved with ivy leaves.

Dated 1880.

White marble, 44 inches high; on green marble pedestal, 31 inches high.

UNKNOWN

389—*SPRING*

BUST of female figure, partly draped.

White marble, 35 inches high; on yellowish marble pedestal, 51 inches high.

#389

UNKNOWN

390—*SUMMER*

BUST of a female figure, with roses in her hair.

White marble, 36 inches high; on brownish pedestal, 51 inches high.

UNKNOWN

5200 J. B. Wilbur

*391—*AUTUMN*

BUST of a female figure, hair entwined with grapes and vine leaves.

White marble, 34 inches high; on brownish marble pedestal, 51 inches high.

UNKNOWN

*392—*WINTER*

BUST of an old man with long beard, a cloak over his shoulders and head.

White marble, 34 inches high; on brownish marble pedestal, 51 inches high.

UNKNOWN

393—*BUST OF A LADY*

Bust of a lady, her head and shoulders in white marble, bodice in yellowish marble, and spray of roses over left shoulder in white marble.

32 inches high; on mottled marble pedestal, 45 inches high.

HIRAM POWERS

American: 1805—1873

*394—*HIAWATHA*

Whole-length figure, in the attitude of running, dressed in Indian skirt and moccasins, her hair plaited in one strand.

White marble, 66 inches high; on white and yellow marble pedestal, 25 inches high.

Note: One finger missing.

FROM THE ANTIQUE

*395—*CÆSAR*

Bust, with white marble head and flowing robes in brown marble.

42 inches high; on mottled marble pedestal, 54 inches high.

CHAUNCEY B. IVES

AMERICAN: 1810—1894

*396—*NIGHT*

WHOLE-LENGTH female figure in slight draperies and with flowing hair, holding a torch in her raised right hand.

White marble, 52 inches high; on pedestal, 31 inches high.

NOTE: Slight damage in fold of dress and left foot.

A. E. M. WOLFF

*397—*THE YOUNG APOLLO*

WHOLE-LENGTH figure, standing, slightly draped, holding a torch in his right hand; an overturned ancient jug at foot.

Signed, executed in Rome.

White marble, 67 inches high; on grained marble pedestal, 31 inches high.

CHAUNCEY B. IVES

AMERICAN: 1810—1894

*398—*PANDORA*

WHOLE-LENGTH nude figure with draperies on her left arm, standing, and holding Pandora's box in her left hand.

Executed in Rome.

White marble, 67 inches high; on marble pedestal, 26 inches high.

GIULIO TADOLINI

(Born in Rome in 1849.)

*399—*CUPID AND PSYCHE*

WHOLE-LENGTH, standing figure of a winged Psyche, with light draperies over her left arm, left hand holding a small bowl, right hand upraised; Cupid seated below with a basket of arrows.

White marble, 53 inches high; on pedestal, 38 inches high.

NOTE: Wing of Psyche damaged.

UNKNOWN

*400—*DIANA OF THE EPHESIANS*

LIFE-SIZE, whole-length of the traditional figure of the Ephesian Diana, with face, hands and feet of black marble; the body of yellow marble, banded mummy-wise, and carved with numerous breasts and other symbols, which signify the earth.

67 inches high; the pedestal, 58 inches high, elaborately carved with winged monsters, masks, fruit and flowers.

NOTE: Finger of right-hand missing and sleeve slightly damaged.

The statue of Diana of Ephesus is said to have fallen from heaven. Minucius says it was a wooden statue, but Pliny described it as made of ebony. There are eight or nine antique statues of Diana of Ephesus, all differing somewhat. The present version agrees with those in the Sciarra Collection and at the Earl of Pembroke's, Wilton House, England. These are respectively figured in La Chasse, "Romanum Museum," 1746, Vol. II, and in Michaelis, "Ancient Marbles in Great Britain," 1882.

AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
AUCTIONEER.

LIST OF ARTISTS REPRESENTED AND THEIR WORKS

	CATALOGUE NUMBER
ALBERTINELLI, Mariotto	
Holy Family	202
ANASTASI, Auguste Paul Charles	
Landscape	9
ANCIENT DUTCH SCHOOL	
Interior of a Cathedral	81
BARBIERI, Giovanni Francesco	
The Doubting St. Thomas	265
BARGUE, Charles	
Peasant Boy of the Apennines	31
BARKER, Thomas (BARKER OF BATH)	
The Old Merchant	293
BEECHEY, Sir William, *R.A.*	
Portrait of a Lady	222
Portrait of Mrs. Nosworthy	302
BIGG, William Redmore, *R.A.*	
Saturday Morning; or, Favorite Chickens Going to Market	176
BISSOLO, Pier Francesco	
Madonna and Child	195
BLAKELOCK, Ralph Albert, *A.N.A.*	
Landscape and Moonlight	15
Landscape	16
Moonrise	44
Landscape	45

	CATALOGUE NUMBER
BLAKELOCK, Ralph Albert, *A.N.A.* (*Cont.*)	
Landscape	46
Landscape	103
Landscape	104
Landscape	105
Sunset	139
Landscape	140
Moonlight	182
BOGERT, George H., *A.N.A.*	
Scene in Holland	143
BOGGS, Frank M.	
In the Harbor	79
BOKS, Evert Jan	
Casus Belli	7
BOL, Ferdinand	
Portrait of Rembrandt	211
Portrait of a Lady	239
Rembrandt's Mother	330
St. John the Baptist Chiding Herod	355
BOTTICELLI, Sandro	
Madonna and Child	329
BOUDIN, Eugène Louis	
Trouville	98A
The Shore at Portrieux	108
Cattle in Pasture	166
BRONZINO (CRISTOFANO ALLORI)	
Portrait of Leonora de Toledo	240
BROWN, John Lewis	
Chevaux au Bord de la Mer	10
The Meet	21
La Baignade des Chevaux	29
Soldats au Bord de la Mer	129

CATALOGUE NUMBER

BRUEGHEL, Jan
The Raising of Lazarus 312

CALLCOTT, Sir Augustus W., *R.A.*
Landscape 153
English Landscape 343

CANO, Alonzo
St. Christopher and the Christ Child 364

CARIANI, Giovanni Busi
Holy Family 213

CARRACCI, Lodovico (*Ascribed to*)
Madonna and Child 235

CARREÑO DE MIRANDA, Juan
Portrait of a Spanish Princess 259
The Assumption of the Virgin 361

CESARE DA SESTO
Madonna and Child 287

CIMABUE (School of)
Madonna and Child 191

CIMA DA CONEGLIANO
Madonna and Child 204

CIPRIANI, Giovanni Battista, *R.A.*
Women Bathing 87

COELLO, Claudio
Mother and Child 366

CONSTABLE, John, *R.A.*
Study 4
Study 279

	CATALOGUE NUMBER
COROT, Jean Baptiste Camille	
On the Riverside	120
Evening	125
COTES, Francis, *R.A.*	
Marchioness of Rockingham	262
The Countess of Mexborough	303
COURBET, Gustave	
Marine	109
The Castle of Chillon	168
Parc des Crêtes	171
CROME, John	
The Old Windmill	338
CROME, John Bernay	
Village on the Yare	77
CROME, William H.	
Landscape	56
CUYP, Aelbert (*Attributed to*)	
The Game of Cards	155
DAUBIGNY, Charles François	
Landscape in France	121
The Apple Orchard	126
DELACROIX, Ferdinand Victor Eugène	
Lion Feeding	123
Portrait of Alexandre Julie de la Boutraye, Comtesse Raymond du Tillet	128
DELORME, Anton	
Interior of a Cathedral	342
DESBOUTINS, Marcellin Gilbert	
L'Homme à l'Épée	172

CATALOGUE NUMBER

DIAZ DE LA PEÑA, Narcisse Virgile
In the Park 169

DOBSON, William
Philip, Fifth Earl of Pembroke 224
Portrait of a Gentleman 229
James, First Duke of Hamilton 344

DROUAIS, François Hubert (*Period of*)
An Aunt of King Louis XVI of France 207
An Aunt of King Louis XVI of France 208

DU JARDIN, Karel
Portrait of a Gentleman 247

DUPRÉ, Jules
Caught in the Storm 124
Landscape 127

DUTCH SCHOOL
Adoration of the Magi 267
Scene in Holland 338A

EARLY FLEMISH
The Crucifixion 193

EARLY GERMAN SCHOOL
Adoration of the Magi 253
Group of Worshippers 311

EARLY ITALIAN SCHOOL
Head of a Monk 192
Nativity of Christ 196
Christ Rising from the Sepulchre 231
The Marriage of St. Catherine 283

EECKHOUT, Gerbrand van den
The Tribute Money 256

	CATALOGUE NUMBER
EL GRECO (DOMENICO THEOTOCOPULI)	
St. Francis of Assisi	315
ENGLISH SCHOOL	
Landscape	54
FLINCK, Govaert	
King Lear	258
FRANCIABIGIO (FRANCESCO BIGI)	
Holy Family	349
FRANZEN, August, *A.N.A.*	
A Vista in France	23
Head of a Girl	28
GADDI, Taddeo (*School of*)	
Two Saints	266
GAINSBOROUGH, Thomas, *R.A.*	
Landscape	306
Portrait of General Johnson	336
GEDDES, Andrew, *A.R.A.*	
Head of an Elderly Man	223
GEER AERTS THE YOUNGER, Marc	
Lady Kenelm Digby	326
Lady Arabella Stuart	358
GILBERT, Sir John, *R.A.*	
The Herald of the Tower	27
GIROLAMO DA SANTA CROCE	
Madonna and Child	282
GIROLAMO DA TREVISO	
Holy Family	286
GORDON, Sir John Watson, *R.A.*	
Portrait of a Lady	299

	CATALOGUE NUMBER
GOUBIE, Jean Richard	
The Ride	74
GRANDI, Ercole di Roberto	
The Marriage of St. Catherine	264
GREUZE, Jean Baptiste	
The Death of the Grandfather	179
GROS, Lucien Alphonse	
The Persecution of the Huguenots	88
HAMILTON, Hamilton	
Summertime	185
HARLOW, George Henry	
Portrait of John Philip Kemble	218
Portrait of a Lady	228
Mrs. Dudley Ryder (*née* Næsmith)	269
Portrait of Sheriff John Johnson	335
HASSAM, Childe, *N.A.*	
A Roof Garden	184
HEFFNER, Professor Karl	
Landscape	85
HELST, Bartholomeus van der	
Portrait of a Gentleman	290
Portrait of a Gentleman	322
HELST, Lodewijk van der	
Portrait of a Lady	257
HENRY, Edward Lamson, *N.A.*	
Uninvited Guests	26
HOGARTH, William	
The Price Family	347

CATALOGUE NUMBER

HOPPNER, John, *R.A.*
Portrait of a Lady 304

HUGUET, Victor Pierre
The Arrival 20
Oriental Scene 40
A Passing Call 98

IL PARMIGIANO (FRANCESCO MAZZUOLA)
Holy Family 313

IL SASSOFERRATO (GIOVANNI BATTISTA SALVI)
Madonna Praying 285

IL TINTORETTO (JACOPO ROBUSTI)
The Marriage of St. Catherine 272

INNESS, George, *N.A.*
Landscape 142

INNOCENZO DA IMOLA (INNOCENZO FRANCACCI)
Virgin and Child with Saints 318

ITALIAN SCHOOL
The Holy Family 236
Portrait of Pope Julius II 250

JORDAENS, Jakob
Dædalus Fastening the Wings on Icarus 352

KAUFFMANN, Angelica, *R.A.*
Mother and Child 331

KEYSER, Thomas de
The Parker Family of Amsterdam 321

KNAUS, Professor Ludwig
Landscape and Pigs 8

	CATALOGUE NUMBER
KNELLER, Sir Godfrey	
Family Group	210
Portrait of a Lady	261
KOST, Frederick W., *N.A.*	
Moonrise	80
LARGILLIÈRE, Nicolas de	
The Largillière Family	345
LAWRENCE, Sir Thomas, *P.R.A.*	
Portrait of a Gentleman	226
The Sisters	292
Portrait of a Lady	297
Portrait of Mrs. Inglis	319
Mother and Daughter	334
At the Opening of the Gate	368
LAWRENCE, Sir Thomas, *P.R.A.* (*School of*)	
Mrs. Juliana Dine	242
LEADER, Benjamin Williams, *R.A.*	
English Landscape	55
LELY, Sir Peter	
Portrait of a Gentleman	216
The Duchess of Leicester	294
LÉPINE, Stanislas	
River Scene	5
Moonlight	22
Street Scene	30
LINDENSCHMIT, Wilhelm von	
Luther and the Reformers at Marburg, 1529	93
LOOTEN, Jan	
The Sign-Post	94

	CATALOGUE NUMBER
LUINI, Bernardino	
Head of St. John the Baptist	212
The Madonna Enthroned	365
MADRAZO, Raimundo de	
Confidences	72
MAES, Nicolaes	
Portrait of a Lady	260
Portrait of a Lady	337
MATSYS (or METSYS), Quentin	
Virgin at Prayer	201
McCORD, George Herbert, *A.N.A.*	
Windsor Castle	82
MENESES, Francisco Osorio	
Ascension of the Virgin	354
The Assumption of the Virgin	362
METSU, Gabriel	
The Toast	244
METZ (of Cologne), Johann Martin	
Flower Piece	58
Flower Piece	59
MICHEL, Georges	
Landscape	17
Landscape with Castle	18
Landscape with Trees	19
Landscape	37
Landscape with Windmill	38
Landscape	39
Landscape	51
The Ruined Château	52
Landscape	53
Landscape	60

CATALOGUE NUMBER

MICHEL, Georges (*Cont.*)
Seacoast with Boats and Figures 61
The Oaks 106
A Seaport 107
Landscape 145
The Church on the Hill 146
The Cascade 147
The Waterfall 148
Landscape 170

MIEREVELT, Michael
Pieter de Schilde, Councilor of Brabant 333

MIGNARD, Pierre
Portrait of a Gentleman 198

MILLET, François, *fils*
Feeding the Chickens 122

MOLENAER, Jan
The Village Fête 76

MOLENAER, Jan Miense
Man Drinking 280

MOLENAER, Klaes
Dutch Landscape 111

MONET, Claude
On the Coast of Normandy 63
The Lake 66
View of Argenteuil 136
Sea and Land 150
Marine 158
The River 159

MONTENARD, Frédéric
A View in the Midi 41
On the Road to the Monastery 68

CATALOGUE NUMBER

MONTICELLI, ADOLPHE

Lady with a Fan 11
The Cavalier 12
Faust and Marguerite 13
Flower Piece 14
The Griffin 32
The Cavalcade 33
On the Terrace 34
Feeding the Chickens 35
Samson and Delilah 36
Three Ladies 47
The Arrival of Cupid 48
A Lady's Portrait 49
The Poultry Yard 50
Two Dogs 99
Group in a Park 100
Marriage Scene 101
Group of Ladies 102
In the Forest 130
The Necklace 131
The Cavaliers 132
A Castle in Ruins 133
The Château Kitchen 134
A Concert in the Forest 161
A Woodland Fête 162
Floral Festival 163
Autumn 164
Cupid's Offering 165
A Group of Ladies 180
Ladies and Children 181

MOREAU, ADRIEN

Une Répétition de la Tragédie "Mirame" chez le Cardinal Richelieu 89

MOREELSE, PAULUS

Bartholomeus van Segwaert, Sheriff of Dordrecht, 1607 289

CATALOGUE NUMBER

MORLAND, GEORGE
Gamekeeper and Dog 154
Feeding Pigs 156

MURILLO, BARTOLOMÉ ESTÉBAN (*Attributed to*)
The Madonna with the Rosary 353

MYTENS, DANIEL
The Marquess of Huntley 278

NEEFFS, PIETER
Interior of a Cathedral 84

OWEN, WILLIAM, *R.A.*
Portrait of a Gentleman 305

PACHECO, FRANCISCO
Portrait of the Daughter of Velasquez 357

PAGLIANO, ELEUTERIO
Napoleon Bidding Farewell to the Empress Josephine in the Palace of Fontainebleau 96

PANNINI, GIOVANNI PAOLO
Italian Ruins 174

PARTON, ARTHUR, *N.A.*
Landscape and Cattle 144

PEREDA, ANTONIO
The Breaking of Bread 273
The Ascension 351

PEREZ, ANTONIO
The Consecration of a Bishop 255

PESNE, ANTOINE
Charles Alexander of Lorraine 346
Portrait of a Lady 348

PIOMBO, SEBASTIANO DEL
Madonna and Child 203

CATALOGUE NUMBER

PISSARRO, Camille
On the Highway 43
The Carrefour 67
Scène d'Hiver 112
Pontoise 115
Environs of Pontoise 135
The Church Tower, Eragny, Bazincourt (Oise) 138
Woman in a Courtyard 151

POURBUS THE YOUNGER, Francis
Head of a Child 197
Portrait of a Young Lady 217

PREVITALI, Andrea
The Annunciation 251

PUVIS DE CHAVANNES, Pierre Cécile
Autumn 167
The Meeting of Saint Germain and Sainte Geneviève, in Her Childhood, at Nanterre 186
Frieze 187

QUARTLEY, Arthur, *N.A.*
Marine 24

RAEBURN, Sir Henry, *R.A.* (*Period of*)
Portrait of a Lady 230

RAMSAY, Allan
George the Third 276
Queen Charlotte 277

READ, Catherine
Child and Parrot 241

REHN, Frank Knox Morton, *N.A.*
Landscape 25
Marine 70
Marine 141

	CATALOGUE NUMBER
REMBRANDT HARMENSZ VAN RIJN	
Portrait of a Rabbi	323
REMBRANDT (*After*)	
Portrait of a Lady	209
REMBRANDT SCHOOL	
Woman at Prayer (*Rembrandt's Mother*)	199
An Apostle (*Rembrandt's Father*)	200
Portrait of a Lady with a Fan	243
Portrait of a Rabbi	246
Portrait of a Rabbi	324
Portrait of an Old Gentleman Reading	325
Portrait of a Lady	327
Joseph Relating His Dream	359
RENOIR, Pierre Auguste	
Oliviers de l'Estaque, Marseilles	64
Rochers de l'Estaque	114
Portrait of a Child	117
Girl Knitting	152
REYNOLDS, Sir Joshua, *P.R.A.*	
Richard Yeo, R.A.	221
Portrait of Himself	225
Portrait of Mrs. Bennett	301
RIBALTA, Francisco de	
The Elevation of the Host	363
RICO, Martin	
On the Riverside	6
RITTER, Louis	
The Villa Castellani	83
RIX, Julian	
A Devonshire Farmhouse	78

	CATALOGUE NUMBER
ROMNEY, George	
Portrait of a Lady	219
William Herschel, Esq.	227
ROUSSEAU, Philippe	
Two Dogs	118
ROUSSEAU, Théodore Pierre Étienne	
Landscape	116
ROYBET, Ferdinand	
The Sultan's Favorite	73
RUBENS, Sir Peter Paul	
Virgin and Child	271
RUSSELL, John, *R.A.*	
Portrait of a Young Gentleman	245
RUSSIAN ICON	
Madonna and Child	194
SALAI, Andrea	
Madonna and Child	288
SAMANO, Guiliamo	
Virgin and Child	215
SANTI, Giovanni	
Holy Family	252
SARTO, Andrea del	
Madonna and Child	316
The Holy Family	328
SARTO, Andrea del (*Attributed to*)	
Madonna and Child	238
SCHIDONE, Bartolommeo	
Madonna and Child	263

	CATALOGUE NUMBER
SHAYER, William, *with* Edward Charles Williams	
English Landscape	173
SHEE, Sir Martin Archer, *P.R.A.*	
Portrait of Mrs. Dillingham	270
SIMONS, P. Marcius	
A Dream of Youth	183
SIRANI, Elisabetta	
Holy Family	233
SISLEY, Alfred	
On the Seine	42
Louveciennes	62
Landscape	65
Le Barrage de St. Mammès	113
Après-midi de Mai à Bry	137
A Winter Day	149
La Plaine de Verveux	157
Landscape	160
SPANISH SCHOOL	
St. Mark	214
STANNARD, Joseph	
An Old Mill, Norwich	75
STARK, James	
Landscape	340
TENIERS, David (The Elder)	
Pastoral Scene	341
TIEPOLO, Giovanni Battista	
Holy Family	205
Ascension of St. Margaret	350
TITIAN (TIZIANO VECELLI)	
The Dead Christ	275

CATALOGUE NUMBER

TITIAN (School of)
The Marriage of St. Catherine 234

TROYON, Constant
In Pasture 119

TURNER, Joseph Mallord William, *R.A.*
Classical Scene 177

UNKNOWN ARTIST
Last Supper 97

UNKNOWN FLEMISH ARTIST
Portrait of a Lady as a Nun 254

VAN DER NEER, Aert
Early Morning 3
River Scene 307

VAN DER WERFF, Adriaan
The Incredulity of St. Thomas 284

VAN DE VELDE, Adriaen
A Scene in the Netherlands 110

VAN DYCK, Sir Anton (*Period of*)
Portrait of a Gentleman 247
Portrait of a Gentleman 248

VAN DYCK, Sir Anton (*School of*)
The Marriage of St. Catherine 274
Venus and Cupid 360

VAN GOYEN, Jan
Marine 281
On the River 310

VAN HONTHORST, Gerard
Adoration of the Magi 356

	CATALOGUE NUMBER
VAN HUYSUM, Jan	
Flowers	95
VAN KEULEN, Cornelis Janssens	
Portrait of a Gentleman	291
Portrait of a Gentleman	298
Princess Elizabeth, Queen of Bohemia	332
VAN ORLEY, Bernard	
Madonna and Child	237
Virgin and Child	308
The Adoration of the Magi	317
VAN OSTADE, Isaak	
Landscape	91
VAN RAVESTEYN, Jan	
Portrait of a Lady	295
VAN RAVESTEYN, Jan (*Attributed to*)	
Portrait of a Gentleman	206
VAN RUYSDAEL, Jakob	
Landscape	309
VAN RUYSDAEL, Solomon	
Dordrecht	90
VAN RUYSDAEL, (School of)	
Landscape and Watermill	86
VERESTCHAGIN, Vasili Vasilievich	
The Cave of Endor	1
The Stable of the Nativity	2
The Pearl Mosque at Agra	188
The Kremlin, Moscow	189
VERONESE, Paolo (*Attributed to*)	
A Lady Holding a Miniature	268

CATALOGUE NUMBER

VERSPRONCK, Jan
Portrait of Mynheer Ten Eyck 300

VINCENT, George
Landscape 57

VIVARINI, Alvise
Madonna and Child 314

VOS, Cornelis de
Lady and Child 249

WAHLBERG, Alfred
Landscape 71

WARD, James, *R.A.*
Portrait of a Gentleman 296

WIGGINS, Carleton, *N.A.*
A Frosty Morning 69

WILLCOCK, George Burrell
Abingdon on the Thames 367

WILLIAMS, Edward Charles, *with* William Shayer
English Landscape 173

WILSON, Richard, *R.A.*
Lake Albano and Monastery 175
Waterfall near Tivoli 178
The Bridge: Scene near Tivoli 339

WINTERHALTER, Franz Xaver
Susannah and the Elders 92

WOLGEMUT, Michel (*Attributed to*)
The Holy Family 320

ZURBARAN, Francisco
Portrait of a Syrian Bishop 232

MARBLE STATUARY

	CATALOGUE NUMBER
ANTIQUE (FROM THE)	
Cæsar	371
Cæsar	395
BARIZANLI, N.	
Crouching Venus	375
CAMBI, Professor Ulisse	
Woman Reading	370
FREEBORNE, Zarah Malcolm	
Reclining Venus	372
Deborah	373
IVES, Chauncey B.	
Sans Souci	374
The Jewish Maiden	377
Modesty	381
Vanity	382
Night	396
Pandora	398
LOMBARDI, G. B.	
Susannah	376
Ruth	378
POWERS, Hiram	
Hiawatha	394
ROMANELLI, Professor Pasquale	
A Struggle for Breakfast	384
The Rose of Sharon	387
TADOLINI, Giulio	
Cupid and Psyche	399
TANTARDINI, Antonio	
A Girl Reading	386

CATALOGUE NUMBER

TORELLI, LELIO
The Youthful Tasso 383

TRENTANOVE, GAETANO
Bianca Capello 388

UNKNOWN
A Sleeping Child 369
Louis XVI 379
Marie Antoinette 380
Rebecca at the Well 385
Spring 389
Summer 390
Autumn 391
Winter 392
Bust of a Lady 393
Diana of the Ephesians 400

WOLFF, A. E. M.
The Young Apollo 397

FOR INHERITANCE TAX

AND OTHER PURPOSES

THE AMERICAN ART ASSOCIATION

IS EXCEPTIONALLY WELL EQUIPPED
TO FURNISH

INTELLIGENT APPRAISEMENTS

OF

ART AND LITERARY PROPERTY
JEWELS AND PERSONAL EFFECTS OF EVERY
DESCRIPTION

IN CASES WHERE

PUBLIC SALES ARE EFFECTED

A NOMINAL CHARGE ONLY WILL BE MADE

THE AMERICAN ART ASSOCIATION
MADISON SQUARE SOUTH
NEW YORK
TELEPHONE, 3346 GRAMERCY

COMPOSITION, PRESSWORK
AND BINDING BY

THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library

*Purchased with income from
the Jacob S. Rogers Fund*